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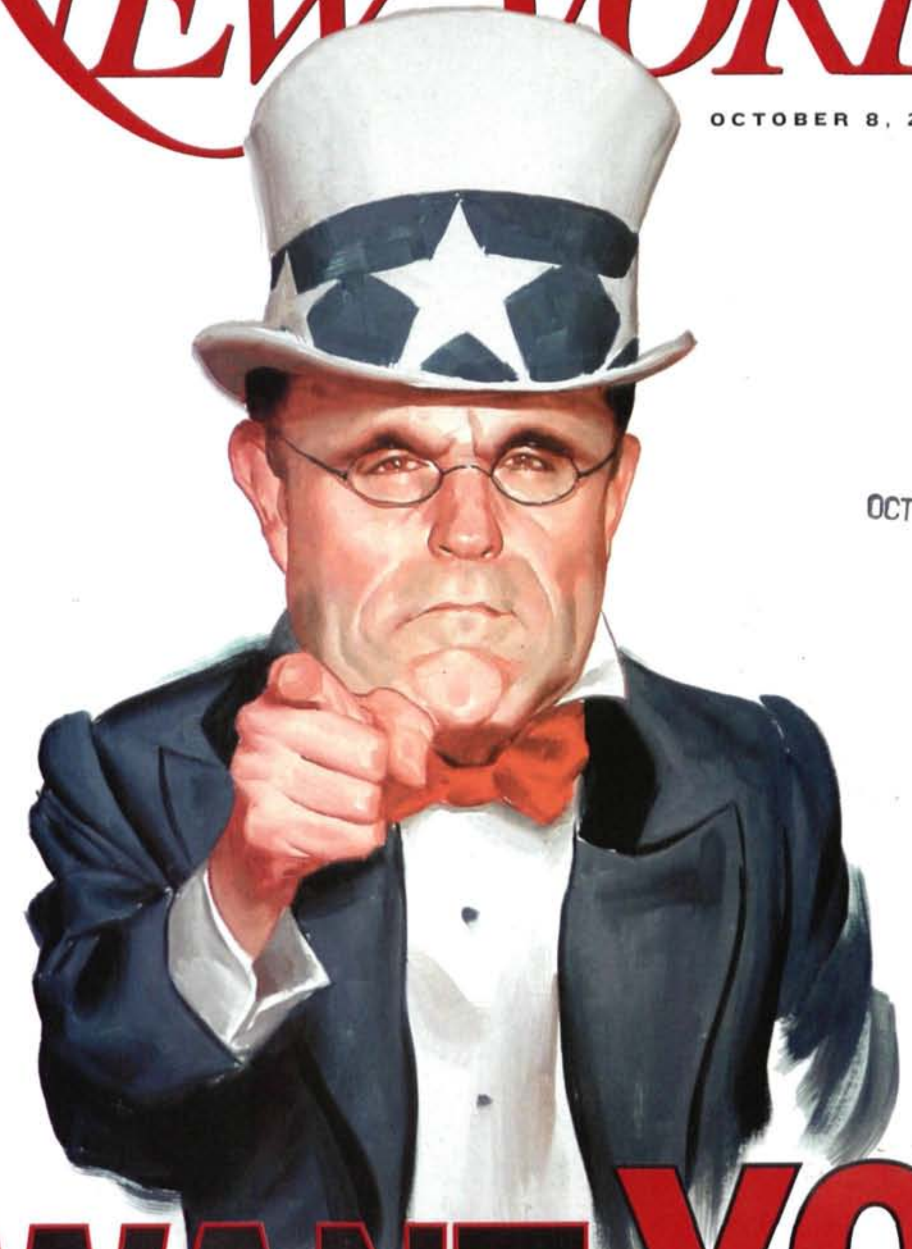

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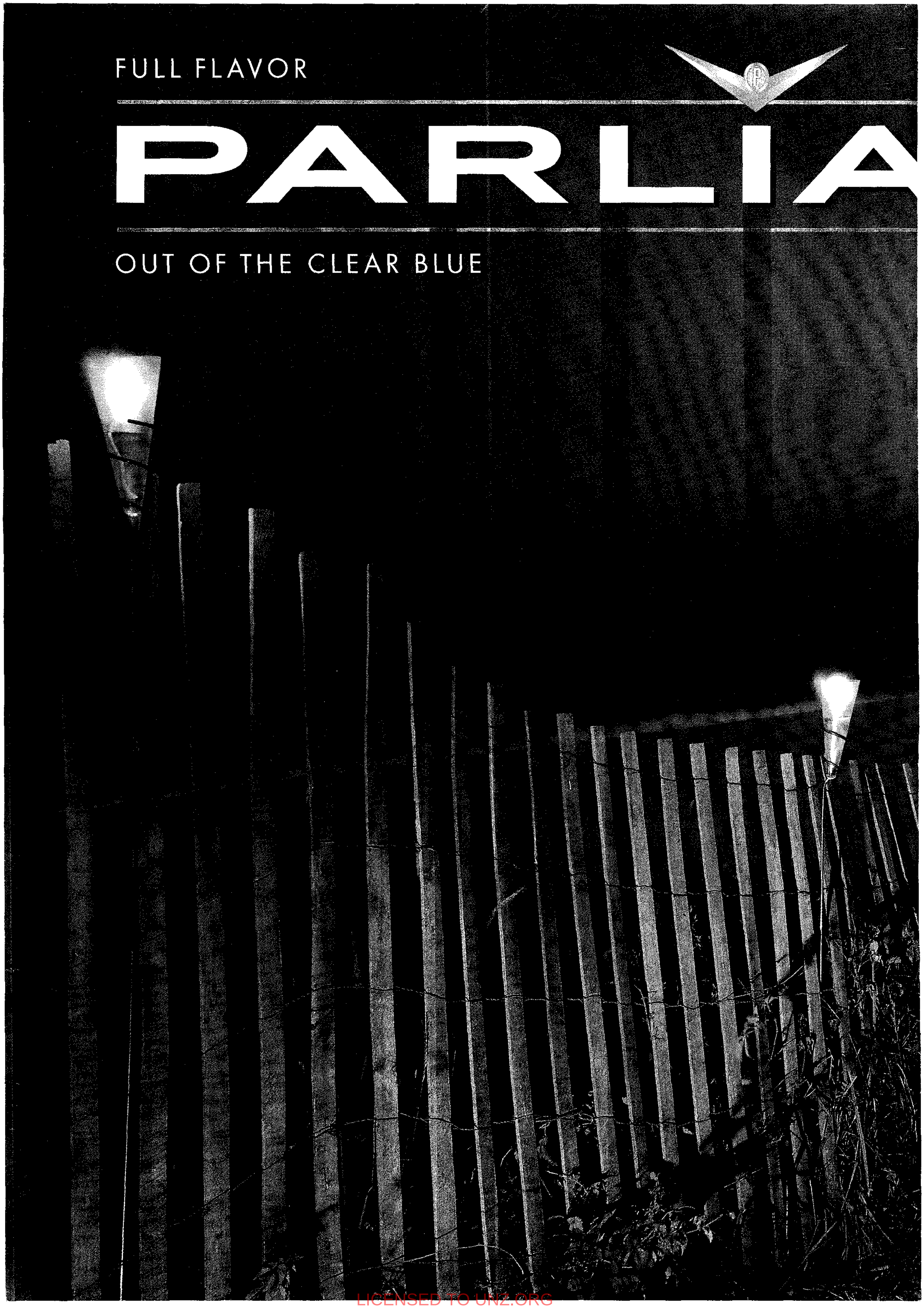
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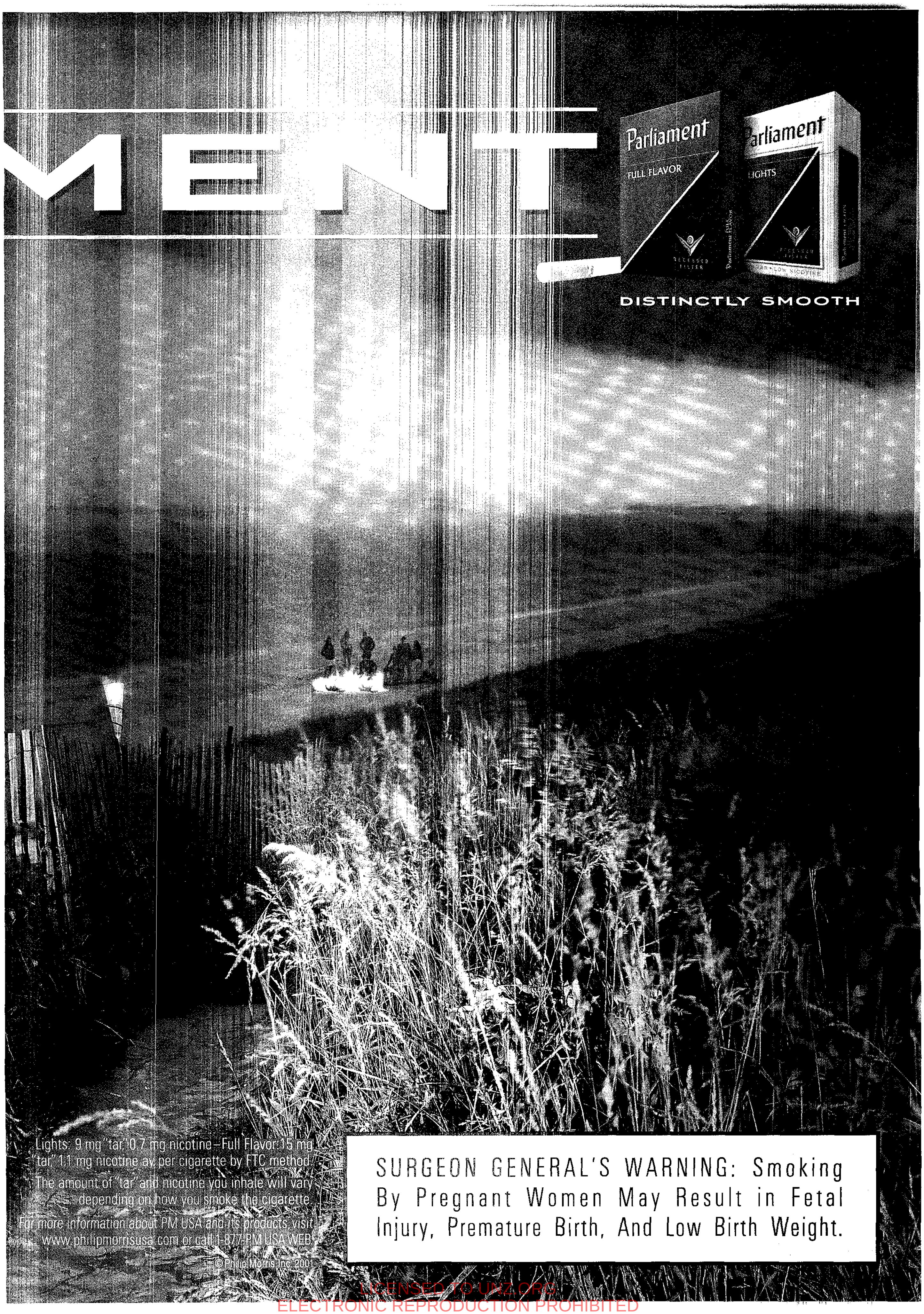
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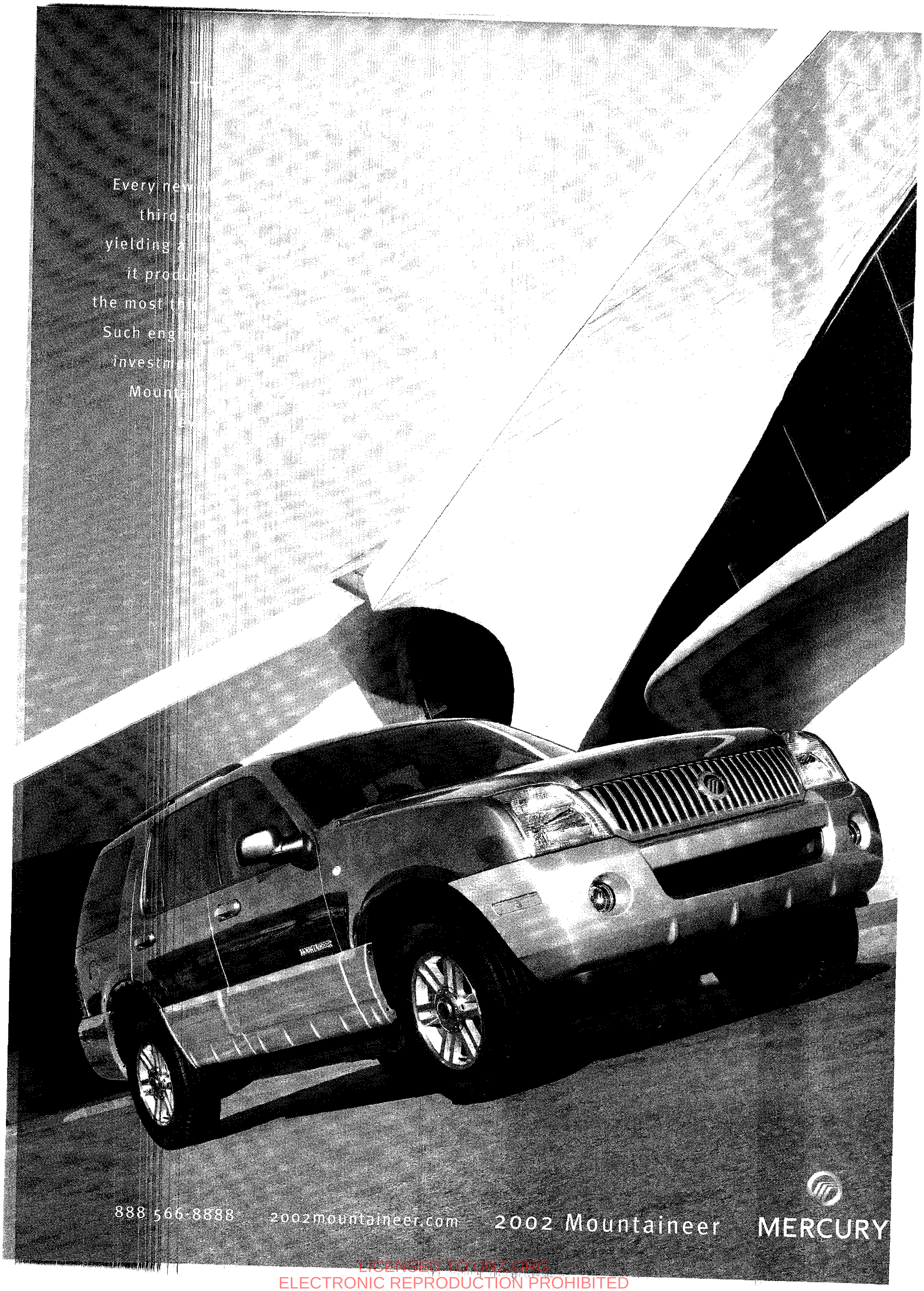

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'Guardian' Crossword

Something did shift in us. Something shattered when those buildings went down.

—Page 34

28 Save Our City

In the aftermath of the tragedy at the World Trade Center, heroes are needed more than ever. But don't let Rudy hog all the glory. There are a million ways—from volunteering and check-writing to catching a Broadway show and a late dinner—to help New York get back on its feet. Herewith, a menu of suggestions for how the tough can get the city going, among other ways by—you heard right—going shopping.

34 The New Emigrants By Alex Williams

For many of us, the challenge of living in New York has been part of its appeal—but that was before gas masks became a must-have accessory. Nowadays, faced with the ultimate quality-of-life issue, even some of the most hardened New Yorkers are anxiously rethinking their opposition to the suburbs (and the heartland). Plus: **David Carr** on how the disaster has redrawn the city's psychic map.

40 Crashing Green's Party By Craig Horowitz

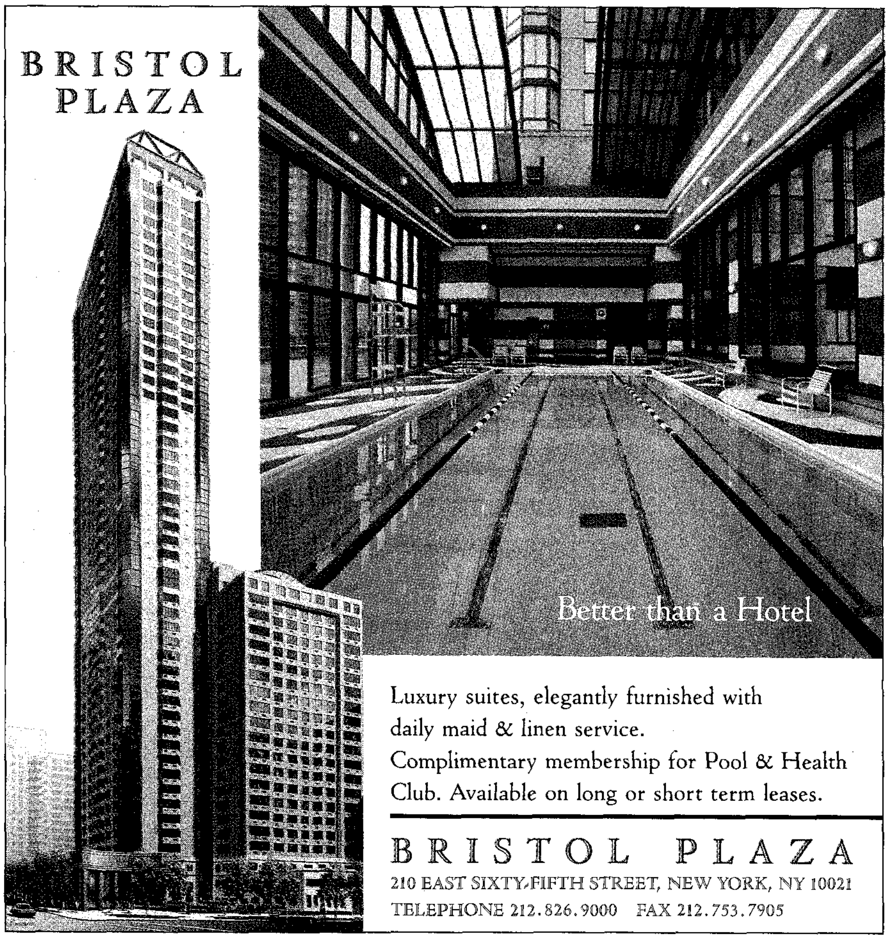
Mark Green has patiently prepared his assault on the mayoralty for years, and the strategy seemed to be paying off—until the World Trade Center disaster changed everything. Now, with his old nemesis Rudy still holding the stage and Fernando Ferrer a surprisingly formidable opponent, Green finds his path to City Hall littered with obstacles.

48 Frozen Frames By Antonin Kratochvil

For photographer Antonin Kratochvil, born and raised in Czechoslovakia, images of a war-torn city are all too familiar. What is surprising, however—for Kratochvil and the rest of us—is seeing those images recur in his current hometown: New York.

COVER: ILLUSTRATION BY DAN ADEL.
Photograph by Brian Finke.

Volume 34, Issue 38



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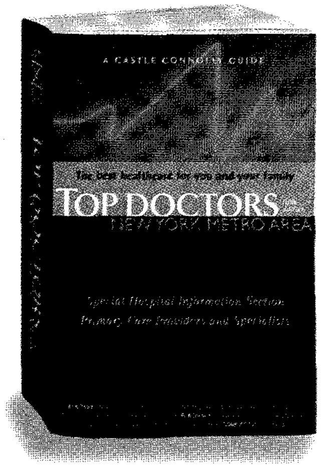
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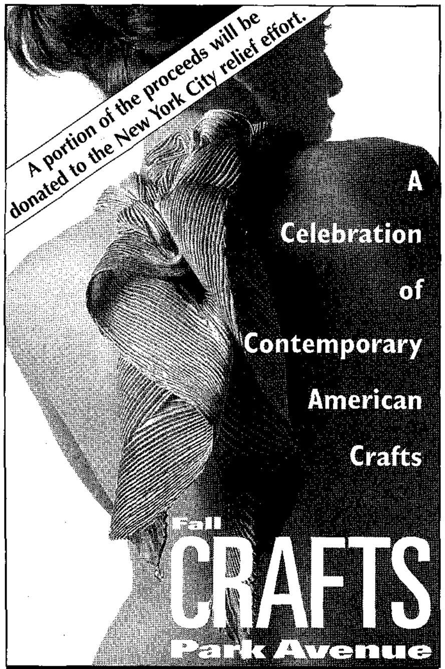
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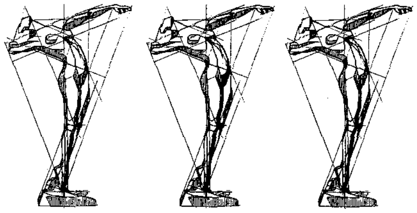

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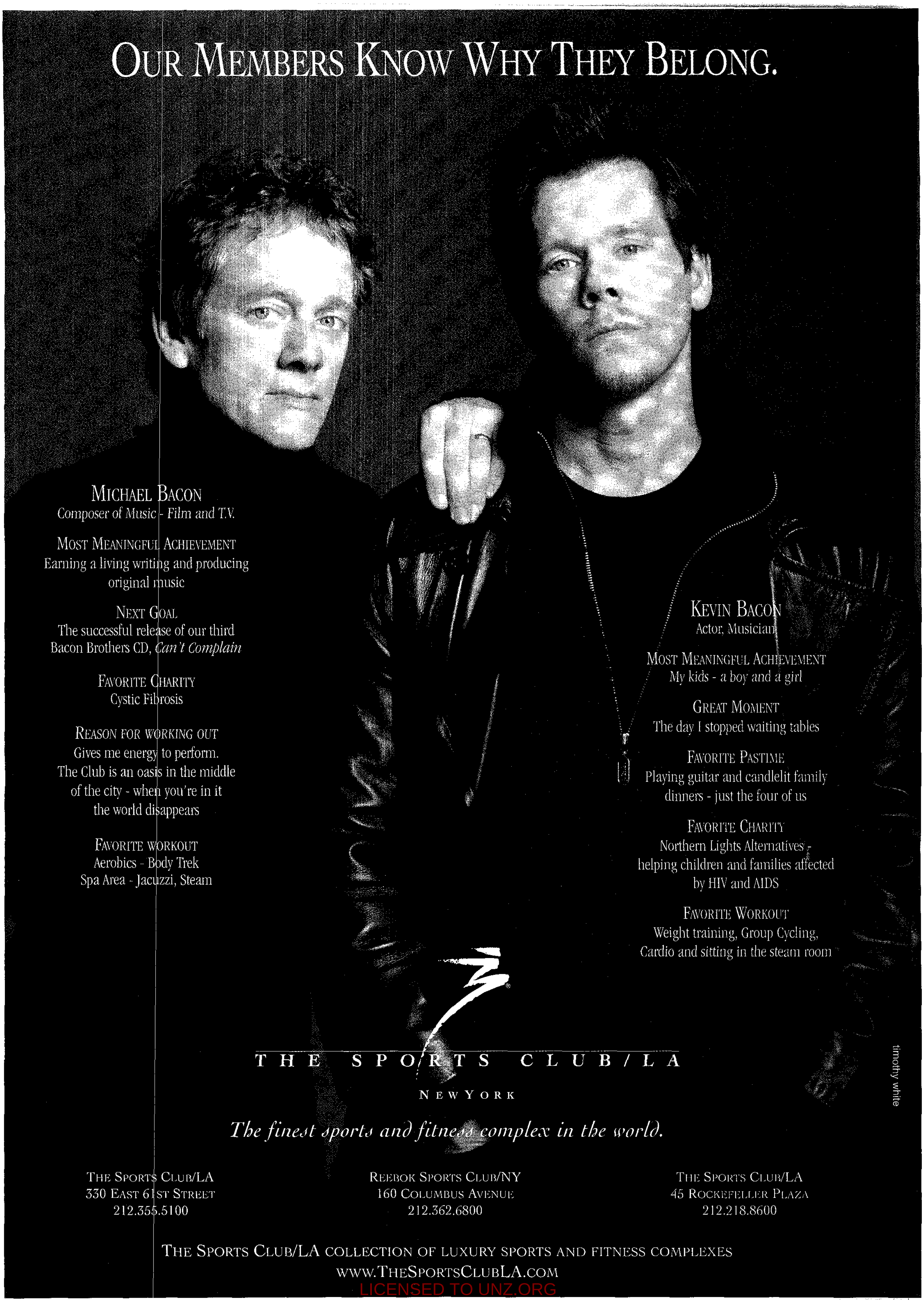

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Letters

Manuela Hoelterhoff deserves the Lizzie Grubman 'let 'em know they're trash' award for her comments regarding Ulster County.

—Faith Lowy

Cooking Up Trouble

Rocco DiSpirito really needs to examine his values. To say that the restaurant life is "no longer a business opportunity for misfits, people who couldn't do anything else" ["The Food Networker," by Sarah Bernard, September 17] is really a slap in the face to those who truly love the profession. The only thing that has "morphed" is Rocco's ego, greed, and need to be a celebrity chef.

David Rose, WASHINGTON, D.C.

Standing pretty: Rocco DiSpirito.

One Man's Meat

If the quotes in "The Portable Bloomberg" are actually his, as the former executive who helped put the book together contends, then the charismatic, well-groomed, and politically incorrect CEO Mike Bloomberg's got my vote ["This Media Life: Chairman Mike," by Michael Wolff, September 17]. In addition to being obscenely wealthy, which is fine by me, he comes off as a wise, witty, and hard-assed gentleman who doesn't want to be loved by everybody, and the ideal replacement for the seemingly irreplaceable Giuliani. I hope nothing stops him.

David Powers, MANHATTAN

D.C. Follies

Amy Sohn's column ["Sex Matters: Internal Affairs," August 27–September 3] is very enlightening, but it lacks one important ingredient: Has any congresswoman, married or single, ever attempted to seduce a male intern? Or are male interns also so aggressive that "they're like the German Army in 1939"? It is sexist for Ms. Sohn to omit the other side in her research.

Timothy Tung, MANHATTAN

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I try to think of myself as a fairly liberal person, but I was so horrified to read what I find to be racist remarks in Amy Sohn's article on interns. Her remark that the word *intern* "now conjures the image of a big-haired Jewish girl with an itch for married, middle-aged goyim" is truly offensive, not only to me, a *shiksa* in Ms. Sohn's terms, but also, I am sure, to the Levys. Maybe it conjures up that image in her mind, but believe me, not in mine. How racist is she?

Bridget Burke, QUEENS

War and Remembrance

John Leonard's review of *Band of Brothers* ["Television: Boys in the Band," September 10] contains a reference to the relief of the 101st Airborne trapped in Bastogne "until Patton arrives with his publicists." The relief of Bastogne was accomplished by the 4th Armored Division part of Patton's 3rd Army. The division suffered more than 1,100 dead, wounded, and missing in its drive to the 101st. Not one of these or of those who survived were publicists. In his evident desire to defame Patton, Mr. Leonard defames those unknown soldiers who did their duty.

Irving Tanzer, PLAINFIELD, N.J.

Change of Plans

Joseph Giovannini ignores the fact that the existing TWA terminal doesn't work simply because it cannot accommodate current or future air-travel realities ["Architecture: Clipped Wings," September 10]. Had Eero Saarinen known (no one could have) what air travel would become, he would have designed a different building, because Saarinen did not design buildings that don't work. I applaud holding architects to standards of excellence, as GSA does, but to advocate flights of computer-design fancy simply to extend a derivative of the original is a regrettable form of plagiarism. And to condemn the selection of architects Bodouva and Wander because they once worked for the Port Authority confuses cronyism with competence derived from experience, which is arrant nonsense.

Sidney L. Delson, EAST HAMPTON, N.Y.

Sticks and Stones, Part 2

Manuela Hoelterhoff deserves the Lizzie Grubman "let 'em know they're trash" award for her comments regarding Ulster County ["Country Justice," by Ralph Gardner Jr., August 13]: "They have no understanding out here what the First Amendment is. You're not dealing with sophisticated people." Ms. Hoelterhoff's own understanding of the First Amendment can hardly be called sophisticated. Many middle-school civics students can explain that it does not protect those who threaten others with bodily harm. The harassment statute under which Ms. Hoelterhoff was charged is regularly enforced throughout the state and has never been found unconstitutional. I wonder if Ms. Hoelterhoff would defend my First Amendment right to scrawl RICH WHITE TRASH on the sidewalk in front of her Manhattan apartment building.

Faith Lowy, NEW PALTZ, N.Y

CORRECTION In our August 20 issue ("Yacht Club," by Marion Maneker), Larchmont Yacht Club was incorrectly identified as the sponsor of the annual Vineyard race. In fact, the Stamford Yacht Club sponsors the event.

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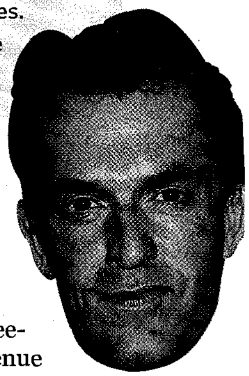
Intelligencer

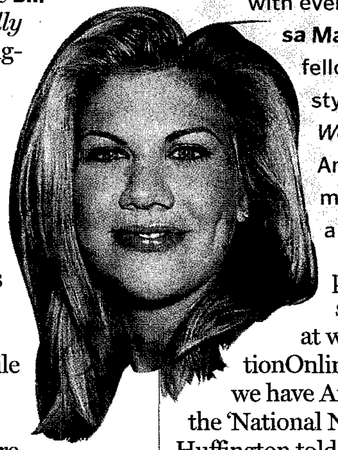
By Marc S. Malkin

Stars Still Come Out in New York

While celebrities everywhere are committing millions of dollars to disaster relief, some are also making sure to follow **Rudy Giuliani**'s advice to get on with everyday life. **Harrison Ford**, who is separated from his wife, **Melissa Mathison**, shopped for a mattress at ABC Carpet & Home last week—fellow-shoppers were all a-giggle at the sight of him bouncing up and down on various styles. **Kristen Johnston**, co-star of the upcoming Off Broadway production of *The Women*, stopped by Henri Bendel to check out some Anna Sui dresses. And **Rupert Everett** even got in a little nighttime fun at the Lure, the meatpacking-district leather bar, where he was spotted chatting up a muscular young fellow in a dark corner.



Bill Maher Gets a Vote of Confidence



Arianna Huffington is on a campaign to save **Bill Maher**'s *Politically Incorrect*. Huffington is blasting White House spokesman **Ari Fleischer** for scolding the *P.I.* host last week after Maher made comments that some considered to be unpatriotic. While discussing whether or not the terrorists were cowards, Maher said, "We have been the cowards, lobbing cruise missiles from 2,000 miles away. That's cowardly." Since then, Sears and FedEx have pulled their advertising and some ABC affiliates have cancelled the show. Fleischer said it was "a terrible thing to say," adding, "this is not a time for remarks like that; there never is." Huffington has sent out an email urging *P.I.* fans to sign a petition to save the show at www4.PetitionOnline.com. "Now we have Ari Fleischer as the 'National Nanny,'" Huffington told us. "You better watch what you say or he'll put pepper in your mouth." In her email, she also urges supporters to call ABC and the network's parent company, Disney.

Chris Kattan: He Had The Right Idea

On a recent Friday night, we spotted *Saturday Night Live* player **Chris Kattan** along with several friends, including actress **Natasha Lyonne**, at the Hog Pit in the meatpacking district. Shortly after the group was done dancing to Lynyrd Skynyrd's *Sweet Home Alabama* on the jukebox, at about 2 A.M., a man wearing a hard hat and tool belt walked in the door. Everyone immediately started cheering and applauding, thinking he was a rescue worker. However, a bartender explained the man was actually one of his regulars, a Verizon worker. "He's a phone guy," he told Kattan and friends. "He's been getting that all day."

HAMPTONS REPORT Sources tell us that **Chevy Chase** has sold his East Hampton shack. The actor bought the shingled, three-story Lee Avenue home for about $3 million over a decade ago and sold it in August for $10 million to Rallye Motors CEO **Peter Terian**. **John Golden**, the Sotheby's real-estate agent who handled the deal, declined to comment.

SOUNDS GOOD Things are coming along quite nicely for the VH1/*Vogue* Fashion Awards, which are set for October 19 at the Hammerstein Ballroom and will air on VH1 on October 23. We've learned that in addition to **Alicia Keys** and **Lenny Kravitz**, rocker **John Mellencamp** has signed on to perform during the fashion-meets-music fête. Mellencamp will perform his new single, "Peaceful World."

Pamela Anderson's in the Doghouse

Photographer **Christopher Ameruoso** has exclusive pics of **Pamela Anderson** crawling around on all fours—and no, we're not talking about another X-rated home video. Anderson posed inside the doghouse with her golden retriever for Ameruoso's new book, *Pets and Their Celebrities*. "She liked it so much that she called me again to take pictures when she rescued a one-eyed pug," Ameruoso told us. He also photographed **Kate Hudson** and her dog, **Angie Everhart** with her cats, and **Nicolette Sheridan** on horseback, among others. "Shooting **Bo Derek** was like realizing a childhood dream," he said. "We got her galloping on a white horse through fog on a hill." But some of the pets he shot—a sampling can be seen on TakeGreatPictures.com until the book comes out in November—weren't so cute and cuddly. Even after he'd braved **Slash**'s giant snakes, **Michael Des Barres**'s hairless rat, and **Tippi Hedren**'s tigers, Ameruoso's scariest moment came when he brought along Anderson's *VIP* co-star **Natalie Raitano** to shoot rapper **Ice-T** and his two pit bulls. "The dogs started lunging at her," Ameruoso said. "She was petrified, but Ice-T grabbed on to their collars to hold them back."

With Catherine Townsend and Aric Chen.

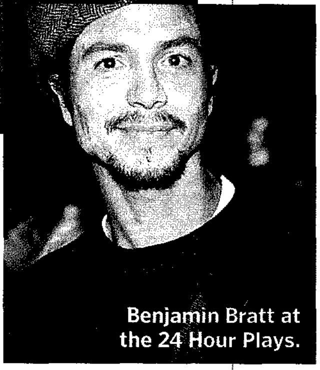
Photographs: from top, Robin Platzer/Twin Images(3); Andrea Renault/Globe Photos.

Scene

Joy Behar and Randi Rahm at Rahm's atelier for her winter 2001 couture collection.

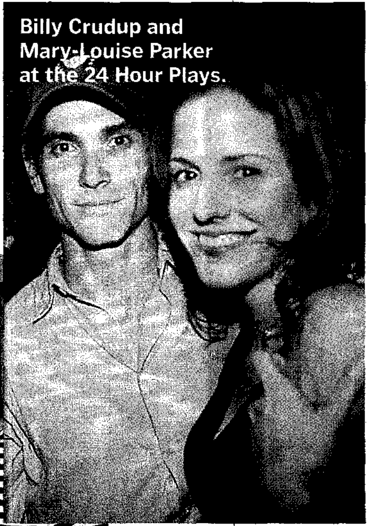
Julie Dannenberg, Guy Regal, and Mary McFadden at a benefit for the Lenox Hill Neighborhood House Homeless Women's Shelter.

Helen Schifter, Alexandra Lind, and Elizabeth Loomis at Sotheby's for the Luxury Around the World exhibit.



Benjamin Bratt at the 24 Hour Plays.

Zang Toi surrounded by models in his designs at Fashion Stands Tall, a benefit fashion show at Parsons School of Design.



Billy Crudup and Mary-Louise Parker at the 24 Hour Plays.

John McEnroe, Patty Smyth, and Steve Van Zandt at a recording session for "We Are Family."

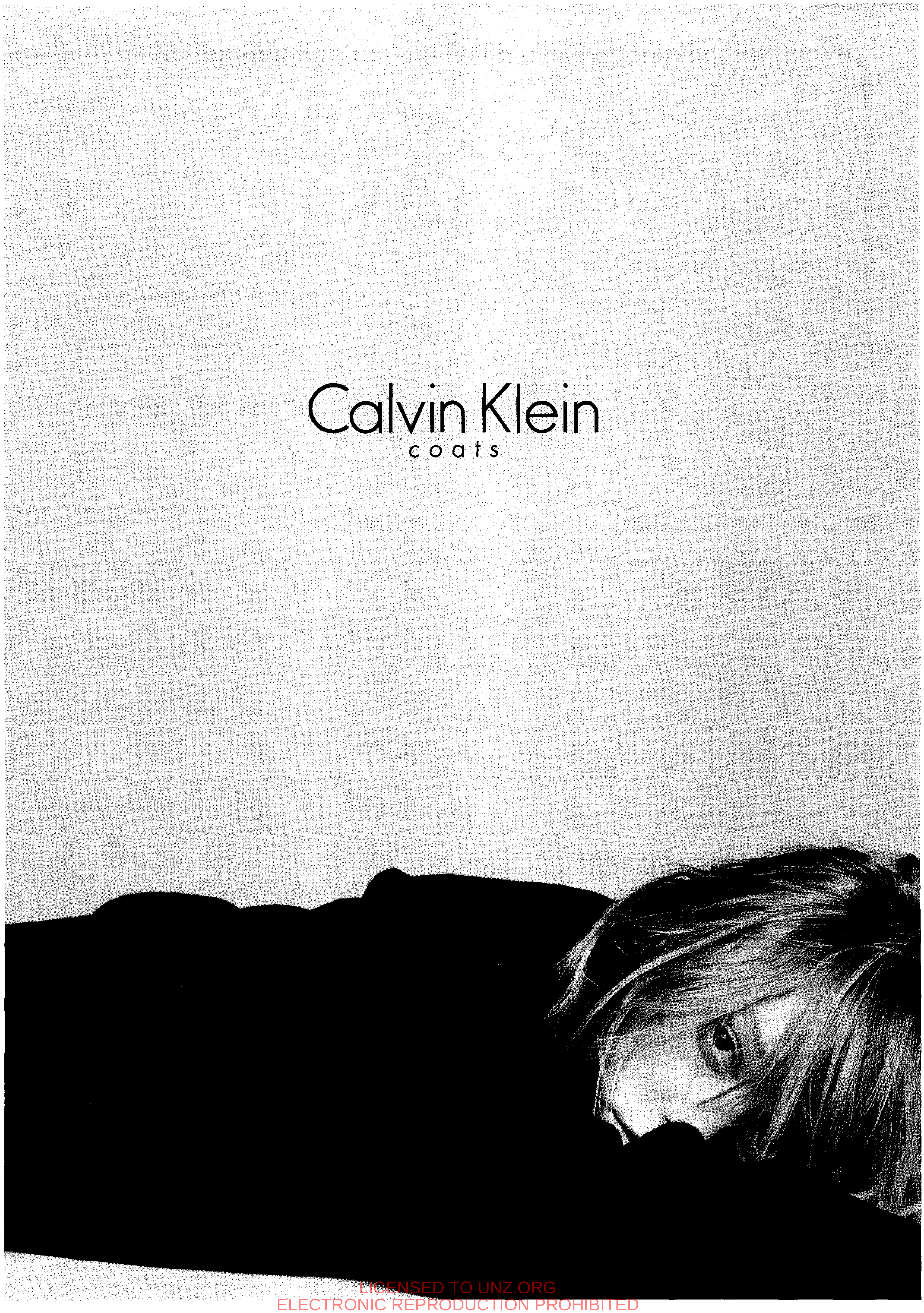
Justin Long, Catherine Kellner, Sam Rockwell, Natasha Lyonne, Fisher Stevens, and Rosie Perez at the 24 Hour Plays.

Kyra Sedgwick, Kevin Bacon, Julianne Moore, and Bart Freundlich at the 24 Hour Plays.

24-Hour Relief

Obviously, no one has felt much like going to a party lately, and most social events have been canceled or postponed. In their place, benefits have provided a welcome opportunity to take a break from CNN, connect with friends, and help a good cause. On September 24, Planet Impact and Workhouse Publicity held an event, the 24 Hour Plays, benefiting Working Playground, an organization that brings arts education to public schools. Six plays were written, rehearsed, and performed in one day. The actors met with the writers at ten o'clock the night before to discuss their unwritten roles. "I have no problem bringin' in the noise or the funk," **Benjamin Bratt** told everyone, "but I don't want to wear a suit." **Catherine Kellner** wanted to dance, and **Julianne Moore** didn't want to talk much. The writers wrote all night. The actors came back at 8:30 in the morning and started rehearsing. Outside the Minetta Lane Theatre an hour before showtime, **Mary-Louise Parker**, **Natasha Lyonne**, and **Robert Sean Leonard** ran lines while **Philip Seymour Hoffman** snuck a cigarette. **Scarlet Johansson** huddled with **Brendan Sexton III**, and **Liev Schreiber** towered over the crowd. "I can't believe you learned your lines so fast!" someone said to **Kyra Sedgwick**. "Me neither," she laughed. **Robert De Niro** came to watch his daughter, **Drena De Niro**. Backstage, as the packed house cheered, the cast found itself in tears. AMY LAROCCA

Photographs by Patrick McMullan


Calvin Klein
coats

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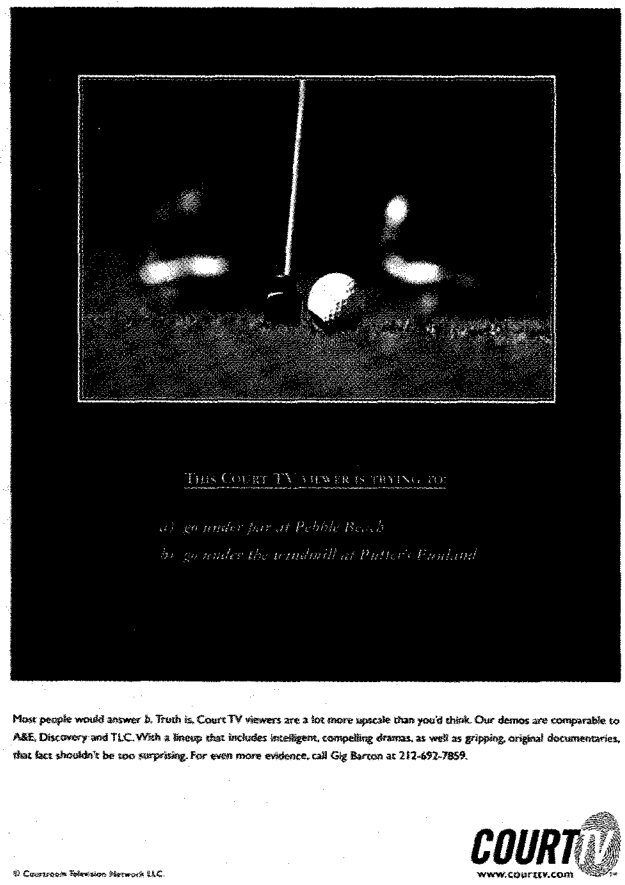

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GOTHAM

Life in the New City

Exit Strategies

Buying a parachute or a gas mask might seem paranoid—but some folks aren't taking any chances. By Ralph Gardner Jr.

Even before September 11, at least one Upper East Side woman had given her garage attendant instructions that in the event of a biological or chemical attack, he should immediately bring her car up from the basement. Of course, she now realizes that were she faced with an actual emergency, he would be long gone, leaving her and fellow customers to fight over the elevator. "The irony," she says, thinking of her $600 monthly garage fee, "is that the only people who are going to get out are people who park on the street."

New Yorkers have always been somewhat obsessed with finding the fastest route out of the city. But now—amid talk of crop dusters and germ-laden eighteen-wheelers—that exercise has turned deadly serious for some who believe that their very survival may turn on beating the traffic. One woman who does a lot of driving said she's considering provisioning her car with food and water, the same way one might a sailboat. "And if this continues in cold weather—blankets," she added. She also carries her sneakers everywhere, need she break into a run.

The woman with the garage is considering bicycles for the whole family. In fact, bicycle sales at stores such as Scandinavian Ski Shop soared after the terrorist attacks. Not that Lars Leirvaag, the shop's bike mechanic, is offering any guarantees beyond the bike's standard warranty. "It doesn't matter what kind of vehicle you're on," explains Leirvaag, who served in the Norwegian Army as a nuclear-, biological-, and chemical-weapons specialist before moving to America. "You're not going to get away from it."

But Leirvaag has held onto his old military-issue gas mask, just in case. A good thing, since they're hard to come by in the city at the moment. "We sold all 3,000 of them," says Mark Jones, the manager of Iceberg Army and Navy in lower Manhattan. He currently has over 100 names on a waiting list.

MREs—military ready-to-eat meals—are also selling like hotcakes, even though hotcakes aren't among the selections. "Ravioli," Jones says, reviewing the rather limited menu. "Beans. Or macaroni and beef."

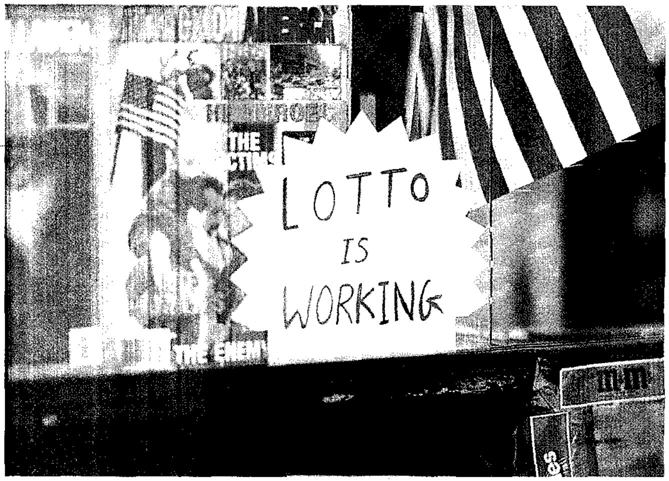
Jones also carries parachutes, though they're *used* parachutes. "We always let people know," he says. So far he hasn't sold any. "Who's going to be flying?"

Perhaps Chicagoans. An executive assistant who works on one of the upper floors of the Sears Tower said that some of her fellow tenants tried to purchase parachutes just to be on the safe side. "The parachute company told them they don't sell chutes to anybody who isn't a licensed jumper," she reports.

Back at home, an Upper West Side mom recently discovered the beauty of the Hudson River, not for recreational purposes, but as a possible escape route if everybody tries to leave the city at once. "My brother has a dock on his property in Edgewater, New Jersey," she says. "He wants to get a boat. My husband looks like he's giving serious thought to going in with him on the boat. It's that serious."

The flight instinct was triggered, at least in part, by a rumor they heard of an anthrax outbreak. It prompted the woman's sister to purchase ten Cipro tablets, the antibiotic of the moment. "There wasn't enough," the West Sider recalls, though she was offered more at $4 a pill. She decided against it after calculating the cost of a supply sufficient to protect her immediate family. One's budget, it turns out, may be the best antidote to hysteria. "We're talking about $15,000 worth of Cipro," she says.

Photograph: Michael Sofronski/Gamma.



Fit for Duty

Marisa Barrows, a 25-year-old accountant, has long been a yoga devotee, but recently she's switched to spinning and a pool-based cardio-fusion class at the LA Sports Club. She's not necessarily interested in lowering her heart rate or speeding up her metabolism; she just wants to feel prepared. "I'm paranoid," Barrows says softly. "What are two ways I can get out of the city if there's no transportation? I can bike. Or I can swim." She laughs uneasily. "I suck at swimming. The class can't hurt, right?"

Barrows isn't the only one feeling the urge to toughen up. Crunch estimates that gym activity is up by 10 percent; and during a special promotion on September 25, the New York Sports Club signed up 7,324 new members in Manhattan alone. "This was the single biggest day of sales in the company's history," says Bob Giardina, president of Town Sports International, which owns NYSC. Giardina says that while touring his clubs that day he heard hundreds of new clients talking about the need to be fit for whatever happens next: "One woman was saying, 'If a fire alarm goes off and I have to get down those stairs, I want to know I can get down them.' "

Getting in shape provides stress relief in the same way buying a gas mask might: It's one of the (precious) few things people think they can do to protect themselves. "People are telling me they want quicker feet, a quicker upper body—they want to do more explosive stuff, so they can get out of the way," says trainer Mathias Narducci. One of his clients, Michael Colosi, general counsel for Kenneth Cole, admits that self-defense has been on his mind while working out: "Matt and I wondered, 'Are there things I could be doing to make myself better adapted to the physical challenges of escaping a hijacker or getting out of a building?' "

New York Sports Club's registration line for special camps was cut during the attack, but the club expects that its Outdoor Military Training Program will see a surge in sign-ups. Meanwhile, the four Marines who ran the classes have resigned. "It just didn't feel very patriotic to be doing that while my boys are overseas," says Al Caseres, a Marine reserve and the program's founder. "It seemed like a bit of a mockery."

Appropriateness aside, one of his star students, Rachel Frankel, says she's more glad than ever that she took the class. "If you work out every day but you're not doing the stuff that could get you out of tough situations," she says, "really, what's the point?"

SUSAN DOMINUS

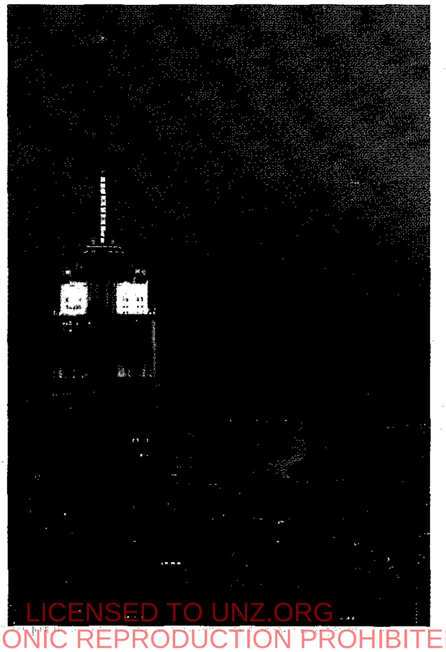
High Anxiety

Until recently, midtown office workers knew just what to do when a fire alarm sounded: Emit a peeved groan, raise an eyebrow or two, and begin shuffling diffidently toward the elevator. But when a shrill siren echoed through parts of the Empire State Building last Tuesday, no one stopped by the bathroom or bothered to look for his cigarettes.

"My knees turned to Jell-O," recalls Eve Weiss, who works for a health-care organization on the twenty-third floor. "I just knew I had to get out." As it happened, Weiss gave her boss notice one month ago, and is thrilled that she'll soon be working from home. "Some of my co-workers expressed envy at my leaving."

They're not alone. "I just do not feel safe in that building," says Raymond Rigoglioso, who has quit his job at a firm he'd rather not name. "There's a difference between putting yourself at random risk and choosing to spend five days a week in a prime terrorist target. If there's anything we've learned, it's that if someone wants to destroy a building, they'll do it."

According to a spokesman for Helmsley-Spear, which owns the building, "a handful" of companies have asked to leave. And Andrew P. Brucker, an attorney in the building, sent around a letter asking that tenants withhold rent checks until security is tightened. It drew more than 60 responses.

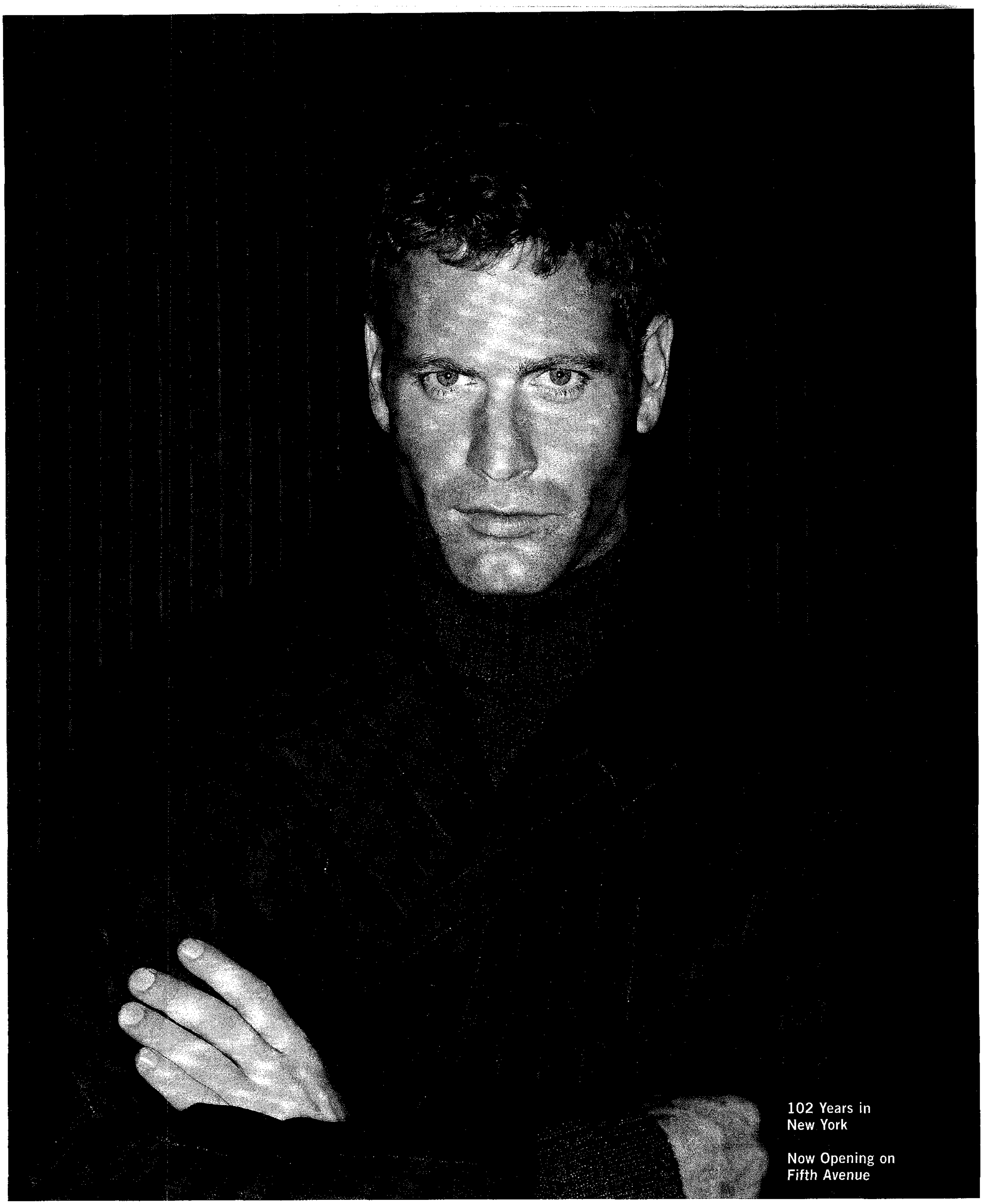


But stepped-up security has already transformed the lobby into a kind of border crossing: X-ray machines and metal detectors, bomb-sniffing dogs (there was a threat the day after the attack), and twice as many guards make going to the office a stressful, sometimes hour-long ordeal. Then comes the anxiety of working at high altitudes. "We were sitting around the conference table the other day when a helicopter buzzed by," says architect Ronnette Riley, whose office is on the eightieth floor. "We all recoiled, like *What the hell was that?* One of my workers has already given me advance notice that if anything else happens at all, she's gone."

Some, however, are keeping cool. Diamond salesman Jack Brod, 91, has been a tenant since 1931 and says he has every intention of staying put. "I had one employee making up excuses why she couldn't come in for ten days," says Brod, who was in the building in 1945 when it was struck by a B-25 bomber. "But I understood and told her that her job's here when she's ready. She's back now and seems to be doing okay."

DAVID AMSDEN

Photographs: from top, Kareem Black; AP Wide World.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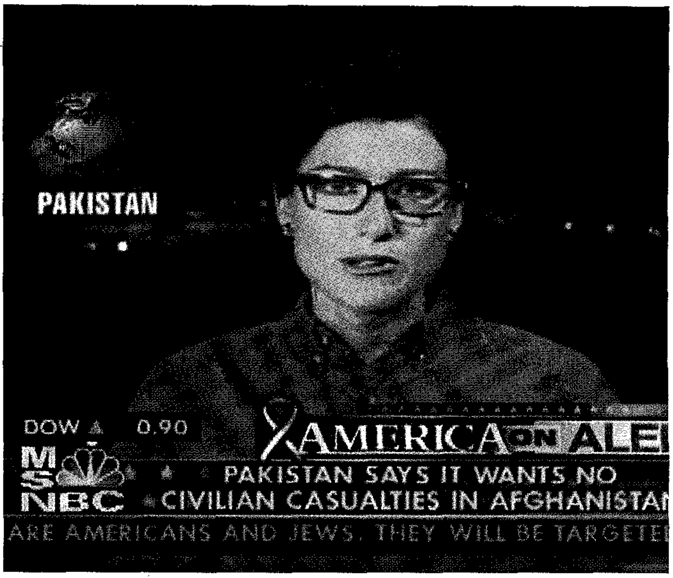
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PAKISTAN SAYS IT WANTS NO
CIVILIAN CASUALTIES IN AFGHANISTA
ARE AMERICANS AND JEWS. THEY WILL BE TARGETE

Just as his square jaw and into-the-mike whispers turned Arthur Kent into the "Scud Stud" of the Gulf War, the World Trade Center tragedy has made 33-year-old Ashleigh Banfield, MSNBC's blonde bulldog of a reporter, into the TV talking head of the moment.

As the Twin Towers collapsed, she choked on dust, helped a New York cop to safety, and lived to tell the tale during a string of eighteen-hour days. "We were living it," Banfield says, "We were living this horror." After the first tower fell, Banfield went on air and didn't put down her mike for seven days. At one point, a cloud from the second tower's collapse came roaring up the street and Banfield commanded a young mother she was interviewing: "Mind the baby! Mind the baby!" A firefighter stopped by for a debriefing, but Banfield allowed him to call his mom on her cell phone first—a conversation she broadcast live.

Good journalism or just good television? It's a question that has dogged the Canadian native ever since her Florida-recount reporting for MSNBC got wows from TV critics but drew the ire of a few fellow reporters who wondered out loud whether her late-in-life switch to brainy black designer glasses was just an ambitious climber's shameless gimmick.

But defying on-air custom is part of Banfield's attention-grabbing package: She openly expresses dismay at her surroundings, flubs some of her facts, and gropes for answers. "It's difficult to put a finger on it," says Banfield's boss, Erik Sorenson, when pressed to explain her surging popularity. "What I've heard from a lot of viewers is that there seems to be an authenticity about her."

As a reward for her reporting from ground zero, Banfield was posted to Islamabad, where her behavior continues to win accolades and raise eyebrows in equal measure. When she appeared onscreen last Tuesday, for example, Sorenson discovered that she had clipped her locks and died them mouse-brown. (Just a little blending in with the scenery, she insists.) Then came the Christiane Amanpour–like accent she's occasionally slipped into since arriving in Pakistan. And this week, MSNBC brass are worried that her penchant for theatrics will take her (against their orders) where even Dan Rather now fears to tread: the militarized Afghan border. NED MARTEL

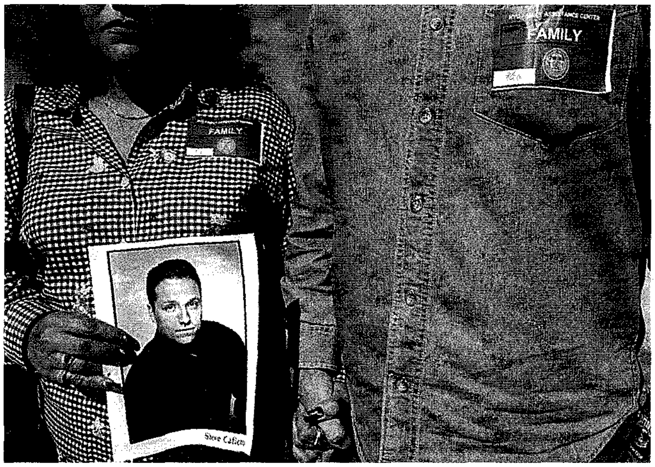
Nothing to Smile About

When she heard about the attack, Jennifer Salzer, a Park Avenue orthodontist, was halfway through fitting braces on a patient. She immediately thought of a 31-year-old Cantor Fitzgerald employee who had been in for braces a few weeks before. "We have all his stuff here," she says. "He was wearing Invisaligners; he was so excited about it." When his out-of-town family called to ask for his records, she offered to go down to the armory and register him as a missing person.

All over the city, dentists are being asked to pull the records of patients, some of whom they've seen twice a year for decades, to help identify remains. For members of a profession not normally confronted with death, it is a grim task that will likely continue for months.

"I've gotten requests for three sets of X-rays," says Jonathan Levine, a prosthodontist on Fifth Avenue. "Our Wall Street office lost five. It's a pit-in-the-stomach feeling. Every morning, there's the anxiety. I ask, 'Did I get any more requests?' One came from the FBI. They came and picked them up themselves. They wanted fifteen copies."

By his last count, dentist Jeff Shapiro is missing fourteen. He is not sure if there are more, since it's not exactly easy for his patients to reach him. His office—inside a building next to Trinity Church—is off-limits, as is his apartment building in Battery Park City. "I sent out an e-mail to my database of 1,300," he says, after a police escort helped him salvage his computer. "A lot of these people I knew for ten years or more. It's like a family. One guy in particular lived right next door to me. He was on the seventy-ninth floor of the first tower hit. His wife doesn't understand. She spoke to him two or three times. He said something like the floor was caving in. I was looking at his records the other day. I couldn't believe it, the 11th was his birthday." SARAH BERNARD



Photographs: from top, courtesy MSNBC; Mark Peterson/SABA.

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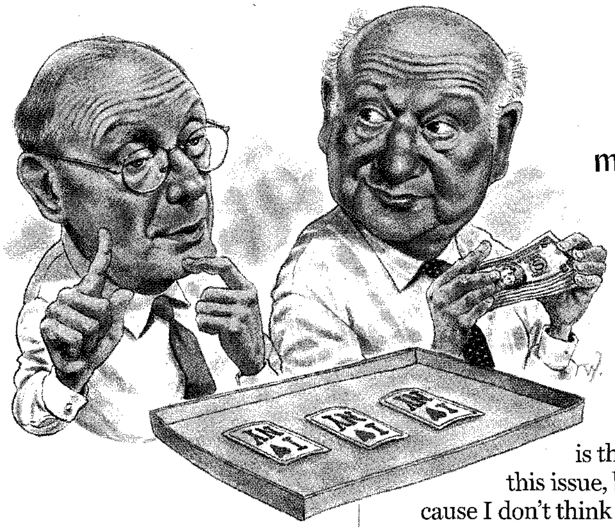
I'm Right, You're Wrong

ED KOCH VS. AL D'AMATO



D'Amato says normal life is over (and that the smart money's on Green); Koch balks at President Giuliani.

Jennifer Senior: Let's start by discussing the fear and sadness that haunt this city. How do New Yorkers return to their normal lives?

Al D'Amato: I don't think we're ever going to return to a so-called normal life. This is just one tiny thing, but I spent three hours yesterday getting back from Great Neck, because officials were stopping trucks. Life has changed already. And it's going to continue, because we are at war.

Ed Koch: We're going to have to acclimate ourselves as the people in Northern Ireland and England did when faced with terrorism from the IRA, and the Spanish did when faced with terrorism from the Basques . . .

Al: The Red Brigades in Italy . . .

Ed: The Israelis every day. I'm glad that Bush referred to this as a war. You have to punish the countries that support terrorists. The retaliation has to be enormous. Furious.

Al: What you need is a massive fist.

Ed: And I'm glad, frankly, that Bush is there on this issue, because I don't think that Gore would have done it. It would have been a light tap.

Al: Absolutely. And it's not going to be easy. You have Iran. Iraq. Syria. All of them, at this time, are funneling money into these terrorism networks. And already, you have Ramsey Clark leading this nonviolent movement—

Ed: What bullshit. The fact is, we didn't respond when the World Trade Center was bombed in 1993. We didn't respond when the USS *Cole* was bombed. Not responding simply encourages terrorists.

Al: I hope we don't make the same mistake we've made in the past. We let Saddam off the hook. Some idiot in Bush's press department convinced him to stop because the media said, "It's terrible what we're doing to the Iraqis."

Ed: What they said is, "This is a turkey shoot." What's wrong with a turkey shoot?

Al: We should have said to the Iraqi generals: "We won't stop bombing until you produce him." They would have assassinated him, probably.

Ed: Anyway. We are going to win this war. Let's go to the election.

Al: Mayor Green. That's who it's gonna be. Only Ed Koch could change that. He'd have to sit down with Freddy Ferrer. I'm sure he called already.

Ed: Yes. I'm meeting with one of his emissaries.

Al: See? And Freddy would have to convince him that this would not be an us-against-them, black/Hispanic-against-white campaign.

Ed: I am very worried. Freddy owes his election to Al Sharpton, which means Sharpton will have the power to either appoint or veto commissioners, including the police commissioner. That's *very* frightening. And my problem with Green is the same one I've had all along: He's a radical.

J.S.: Think Giuliani will find a way to get on the ballot, since Ferrer turned down his proposal to extend his term?

Ed: Unfortunately, the public has twice affirmed the need for term limits. That said, I'm in favor of eliminating them, though it's a treacherous slope. Then the Conservative Party can put Giuliani on the ballot. I still don't think he'd get elected, but I'd vote for him.

Al: But he's not gonna get on the ballot.

J.S.: So then what does he do?

Ed: Then it's over. You can't have a situation where the new mayor reports to Giuliani and Giuliani isn't capable of reporting to anybody.

J.S.: Won't the city miss him?

Ed: Look, the job of the mayor, whoever it is, is to rally the city, to be every place the mayor should be, and Giuliani has done that very well. But almost any other person in his position would have done that well, too. The reason he's getting enormous credit is because his sensitivity is unexpected.

J.S.: Can he run for president?

Ed: I wouldn't vote for him for *anything* other than a restricted position in New York. He'd be a danger to the country if he were president.

J.S.: And our current president? Has he grown over the past few weeks?

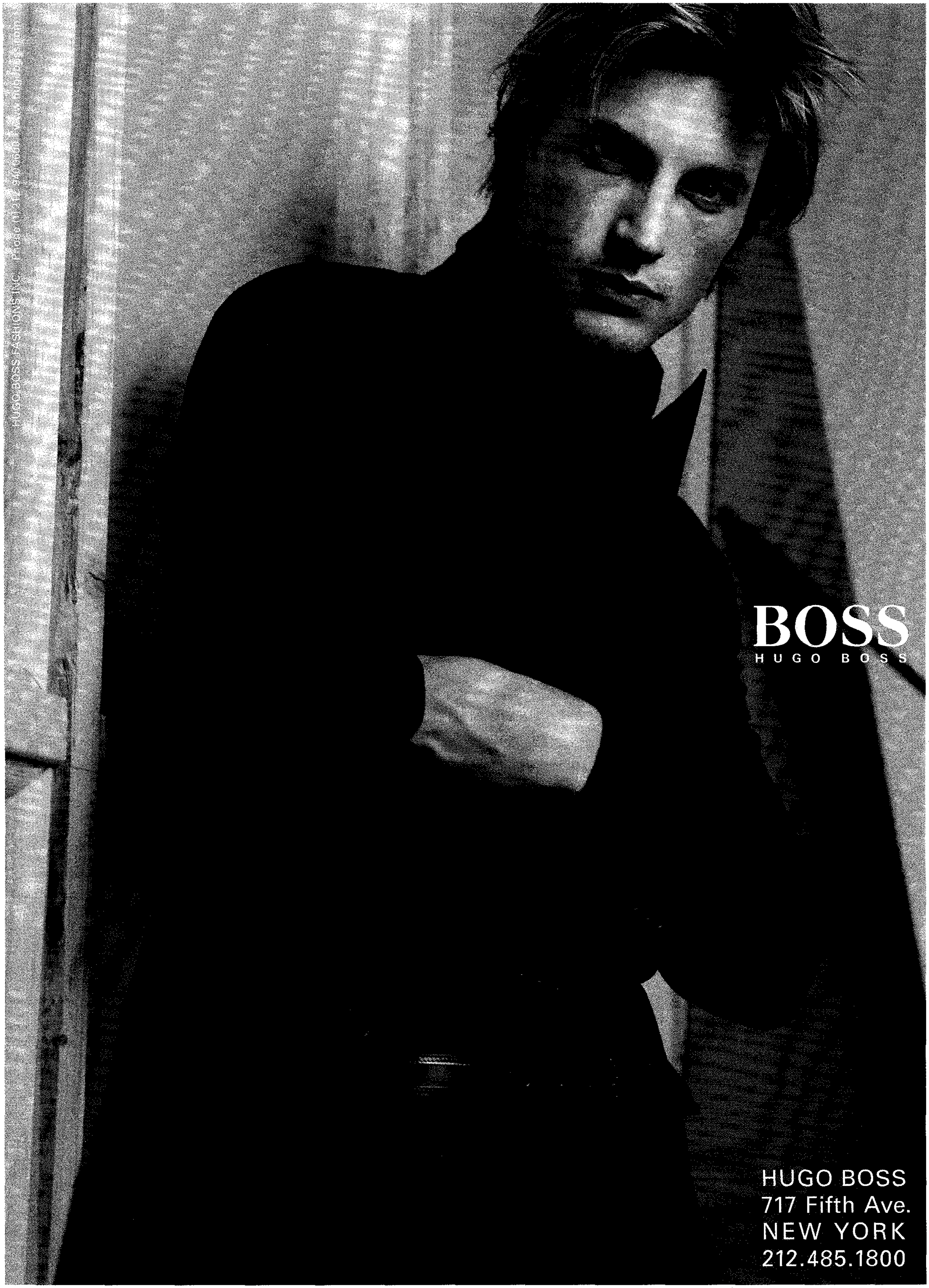
Al: He's done exactly what he has to do, but the real test—when some of our allies begin to wither—has yet to come. The first time anything tough comes up, for example, the French will run.

Ed: But the Russians will be there. They have a mutuality of interest. So will the Turks. And the Saudis, if we threaten to end our commitment to protect them from Iraq.

Al: And bless Mother England. They're there, shoulder-to-shoulder, thank God.

Ed: Yes. Thank God. ■

Illustration by Samuel B. Whitehead.



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Michael Tomasky THE CITY POLITIC

Rudy's Rules of Order

As the mayor turned two weeks of unforgettable grace under pressure into a bald power grab, Fernando Ferrer shed ethnic politics to become democracy's defender.

RIGHT AFTER THE REVOLUTIONARY WAR, George Washington's popularity had reached such frenzied heights that he could automatically have declared himself the military ruler of America. Patriots and pamphleteers of many stripes were pleading with him to do so. The peasants, of course, would have bowed down in obeisance before the mighty man. He was, any way you measured it, polling extremely well.

You can certainly say that America, at that exact moment, had just been through a crisis. You can further say that the country at that point needed a steady hand, and that the desire for leadership was so pressing that authority, more than democracy, was called for. If this is sounding familiar, well, it's supposed to.

King George III, watching from London, was heard to say, according to Washington biographer Willard Sterne Randall, that if Washington could give up power, "he would indeed be the greatest man of the eighteenth century." So what did Washington do? He was in Philadelphia when the hosannas reached a fever pitch. But rather than stay in the city and assume control, he mounted his horse and rode back to Mount Vernon, making a point to stop along the way in Annapolis to resign his military commission. End of frenzy. Beginning of Constitutional Convention and the process that led to his election—five years later, but right on schedule—as the nation's first president. And that is why we call him the father of the republic.

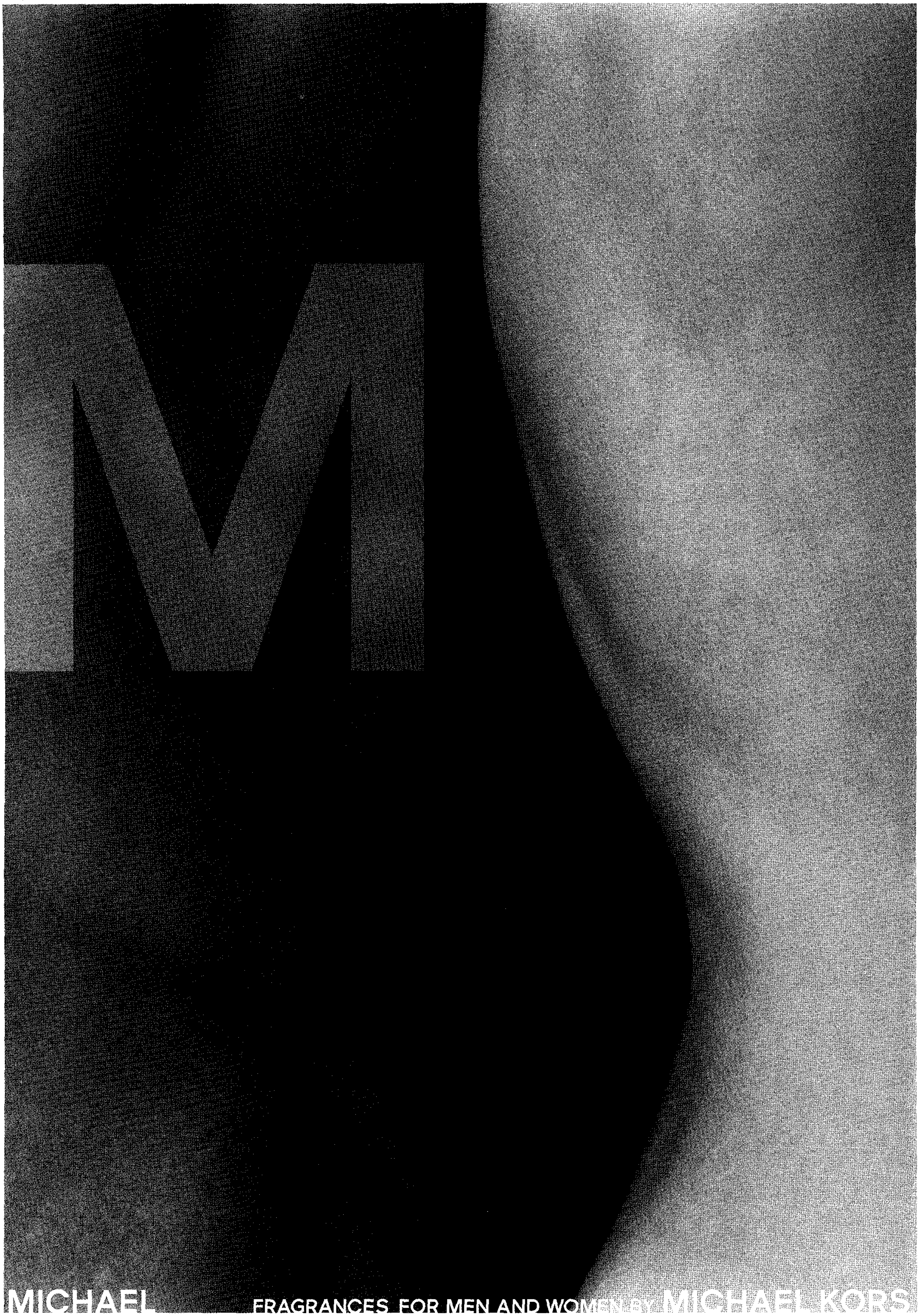
SO WHAT, IN THIS CONTEXT, DO WE CALL Rudy? Let's give him this much. He may not understand what gracious men, to say nothing of small-*r* republicans, do; but he does understand, as few politicians I've encountered understand, the uses to which a tremulous and uncritical public sentiment can be put. His greatest skill as a politician has always been that he knows exactly how regular voters hear words and how they'll respond to them emotionally. So, for example, when he advised the day before the primary that "people decide on their own whether they want to vote or they don't want to vote," he understood that listeners who know how politics really works would realize he was trying to depress turnout, create confusion, and ultimately boost the chances that state and city legislators would feel more pressure to repeal the term-limits law and hand him a third term. He also knew, however, that regular voters would get none of that, and would only hear a guy who was just expressing the natural ambivalence that most people felt about the primary.

Illustration by Luba Lukova.

The calculus for his short term-extension gambit was the same. To the average person, a mere two or three months to smooth the transition sounded reasonable—humble, even. To those who gave the question more serious contemplation, the unspoken motive was clear enough. The basic choice that Mark Green, Fernando Ferrer, and Mike Bloomberg faced was this: Give me my three months, or I'll go back to the State Legislature and get term limits repealed, and I'll run, and then you'll have me for four years instead of three months. Thus the coercive perversion, supported by a full-throated mob and a cheerleading Fourth Estate, of a law that voters passed two times. I can't summon another example of a public official treating his constituents with such heart-melting dignity during a crisis, only to turn around two weeks later and treat those same constituents with such icily calibrated contempt.

So we've learned something in the last two weeks about Rudy. And what have we learned of the three men aforementioned? Easiest case first. Of Mike Bloomberg, we learned, much as we had been learning, that there's nothing there. Bloomberg was the first to agree to Giuliani's extortionate "deal," undoubtedly because he has been yelping like a puppy for the mayor's endorsement. He did what it made sense for him to do, but if term limits are repealed, he will learn the hard way Rudy Giuliani's definition of friendship. If Rudy is in the race, virtually all Bloomberg voters, who were for him because he was ersatz Rudy, will go back to the real article. His $20 million will have bought him 2 percent of the vote.

In Mark Green's case, it gets a little more complicated. Green was in a unique box, easily the most difficult position of the three. If he had said no, Giuliani would have hammered him until the Oc-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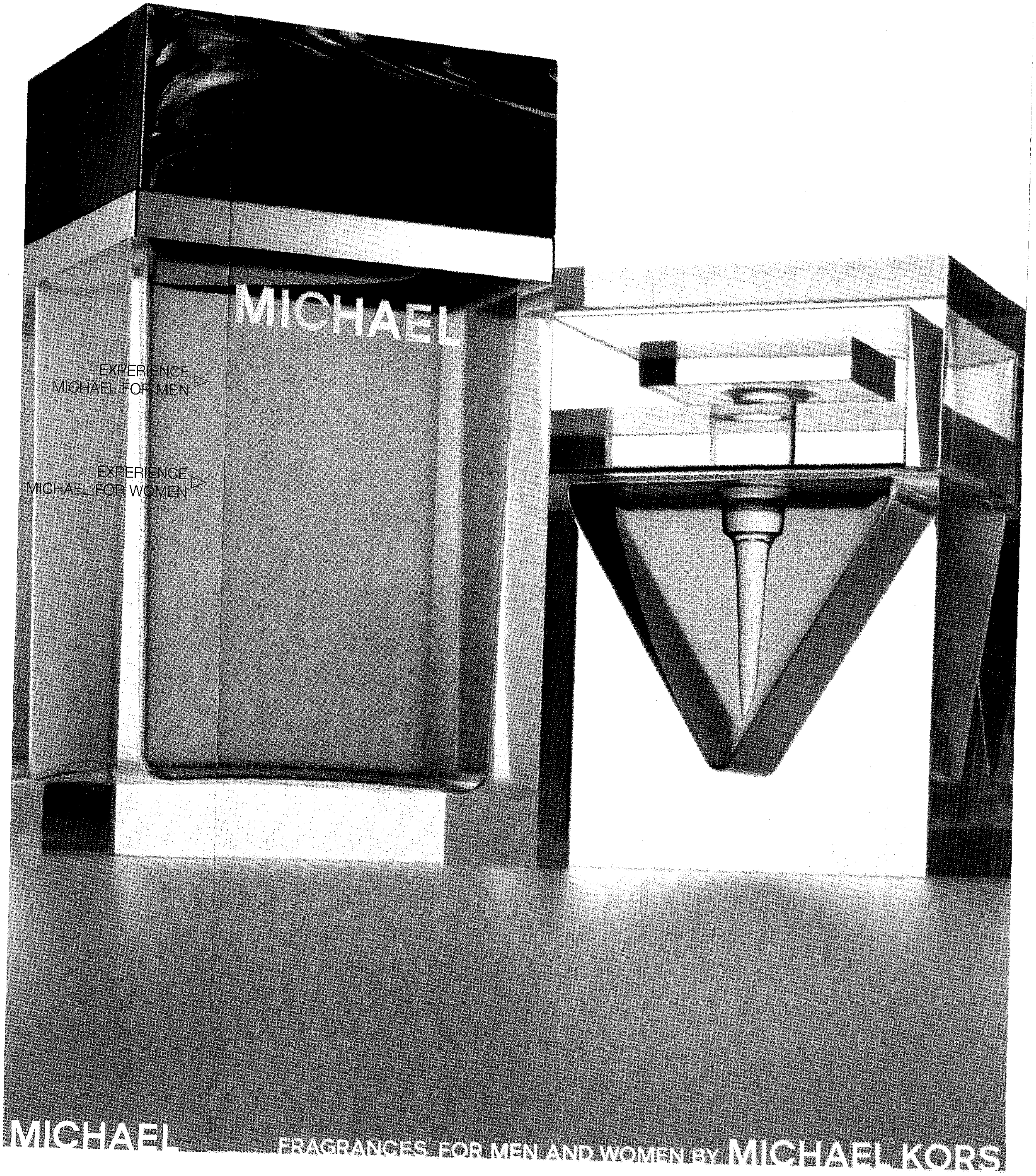
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tober 11 runoff. Green had just received the scare of his life, finishing second to Ferrer in the primary; he knew that to win that runoff, he would need a higher and more enthusiastic turnout from white voters, and he knew also that these were exactly the voters Giuliani had the power to keep away from the polls with a choice word here or there. I have little doubt that Green wanted to say no on principle, but he chose to make a tactical decision instead. I don't mean this as derogatorily as it sounds—there are times in politics when tactics grant victory and principle leads to defeat, however noble that defeat may be.

WHICH BRINGS US TO FERRER. I CONFESS that I consistently underestimated his campaign. I knew it was well run, but I didn't see the groundswell. I had trouble assimilating his journey, in four short years, from being New York's Zell Miller (pro death penalty and fingerprinting of welfare recipients) to being its Maxine Waters. And while I never found the "two New Yorks" mantra explicitly divisive, I objected to a campaign that basically ignored an entire voting bloc (Jews). His strategy was about taking the easiest path—against three white guys, line up the minority vote, make the runoff, and hope for the best.

Well, saying no to Rudy certainly wasn't taking the easiest path. In a very, shall we say, challenging context, he stood up and said this emperor has no clothes. There isn't much doubt that we can call that principled. We can also call it a huge roll of the dice. Is he thinking, first of all, that his *nyet* will energize his base more than the white voters, who may now come out in larger numbers to stop him in the runoff? Is he betting that the votes don't exist in the state Legislature for term-limits repeal? Or is he gambling that, even if they are repealed and Rudy runs on the Conservative Party line, he can actually *beat* him? Ferrer might think that, but not many others do, and it would be ironic indeed—or, to his voters, something worse than ironic, I suspect—if his principled stand ended up putting Giuliani back on the ballot and giving the city Rudy for another four years instead of an extra three months.

That could well happen. But if it does, we should remember that it wasn't Ferrer who politicized the issue in the first place. That responsibility rests squarely with the man who should be reading about Washington, not Churchill. ■

E-mail: tomasky@aol.com

HENRI BENDEL

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october 24: laura mercier national makeup artist matine, margaret braun, author of "cakewalk: adventures in sugar", and sophie simmons & beth blake, creators of the threads bridesmaid dress collection
october 31: iman, beauty entrepreneur and author, and new york magazine style editor amy larocca
november 7: eric jiminez, benefit cosmetics' ambassador of beauty & style, and dini von mueffling, author of "the art and power of being a lady"

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Tucker Carlson THE NATIONAL INTEREST

Pox Americana

Biological weapons have never been a greater threat, and both Congress and the White House know it. Here's the briefing Dick Cheney got just after the attack.

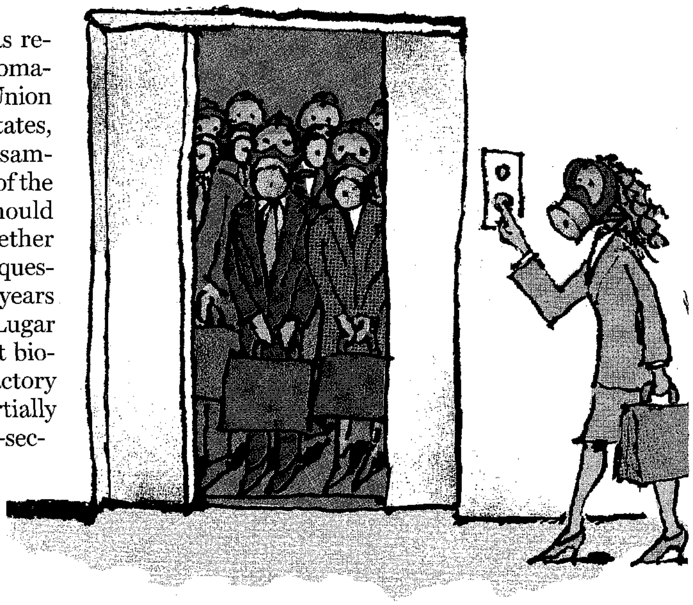
IN EARLY SEPTEMBER, A FEW DAYS BEFORE A group of Middle Eastern men took a final tour of an airstrip in rural Florida to inspect crop dusters, the Senate Foreign Relations Committee held a hearing on the threat of bioterrorism. The hearing was designed partly as a way for Democrats to criticize the Bush administration's "ominous, myopic" commitment to building a missile defense ("How is Star Wars going to stop germs?" was the general refrain), and partly out of a genuine concern that terrorists might someday try to kill thousands of people in the United States.

Six days later, thousands of Americans were killed by terrorists. Congress takes a lot of flak for being a reactive body, and much of it is deserved. But in this case, the Foreign Relations Committee proved to be remarkably prescient. In his opening remarks, Senator Joe Biden declared a biological-weapons attack "more likely today than it ever has been in the past."

This turned out to be perhaps the only understatement Biden has ever uttered. At that moment, a biological or chemical attack was indeed quite likely. Mohamed Atta and his fellow hijackers appear to have been planning one. Last year, Atta tried to get a federal loan to buy a crop duster, presumably to spray something deadly over a crowd. Several other suspected terrorists applied for and got licenses to carry hazardous chemicals.

It's not clear why the plot, if there was one, never came off. It may be that the hijackers were planning for a future attack, to be carried out by others. Two weeks ago, Senator Chuck Hagel said that the U.S. can "expect" to be hit with biological weapons. The administration hasn't said so publicly, but some Bush advisers seem to agree. (So, apparently, does Congress. Last year, members and their staffs were issued gas masks.) There is a growing consensus that the terrorists' germ of choice is likely to be smallpox.

Smallpox isn't supposed to exist. The world's last case was reported in 1977 in Somalia. Both the Soviet Union and the United States, however, retained samples of the virus. All of the Russian samples should be in Russia. Whether they are is another question. A couple of years ago, Senator Dick Lugar toured an old Soviet biological-weapons factory that had been partially converted to private-sector use. Vats that had recently held anthrax were being used to produce Green Mama Shampoo.



The point is, Russia is a poor, disorganized country. It's possible to imagine vials of the virus being sold, stolen, or in some way winding up in the hands of terrorists. That would be bad. You don't want to get smallpox.

The early symptoms are flulike: chills, headache, nausea, thirst, bad breath, and constipation. Soon, foul-smelling pustules erupt all over the body, clustering around the hands, feet and face. Lesions appear on the mucus membranes. Sufferers often become unrecognizable. After about two weeks of agony, roughly a third of patients die, a disproportionate number of them children. Survivors are frequently left blind, deaf, bald, and horribly scarred.

And that's a relatively rosy scenario. There is some evidence that Soviet scientists tried to alter the smallpox virus in order to make it resistant to American vaccines. (It is known for certain that the Soviets altered anthrax.) Such a strain would be even more devastating—though not as devastating as an outbreak of hemorrhagic smallpox. Like Ebola, hemorrhagic smallpox melts its victims from within, causing massive bleeding from the nose and genitals. It is almost always fatal.

What would happen if the smallpox virus was released in the United States? Thanks to an exercise conducted this summer, we have some idea. In June, the Center for Strategic and International Studies and a couple other think tanks sponsored a kind of war game at Andrews Air Force Base outside Washington. A cast of players—including former Senator Sam Nunn as the president, former CIA director James Woolsey as the CIA director—spent two days formulating a response to a fictional smallpox outbreak. The exercise, called Dark Winter, has since been packaged into a multimedia briefing. A number of members of Congress have seen it. So have Dick Cheney and his staff. By all accounts, it has frightened all of them.

Dark Winter is punctuated by simulated news clips from an imaginary cable news network called NCN. Actors playing anchors chart the smallpox outbreak as it spreads from *(continued on page 99)*

Illustration by Daniel Baxter.

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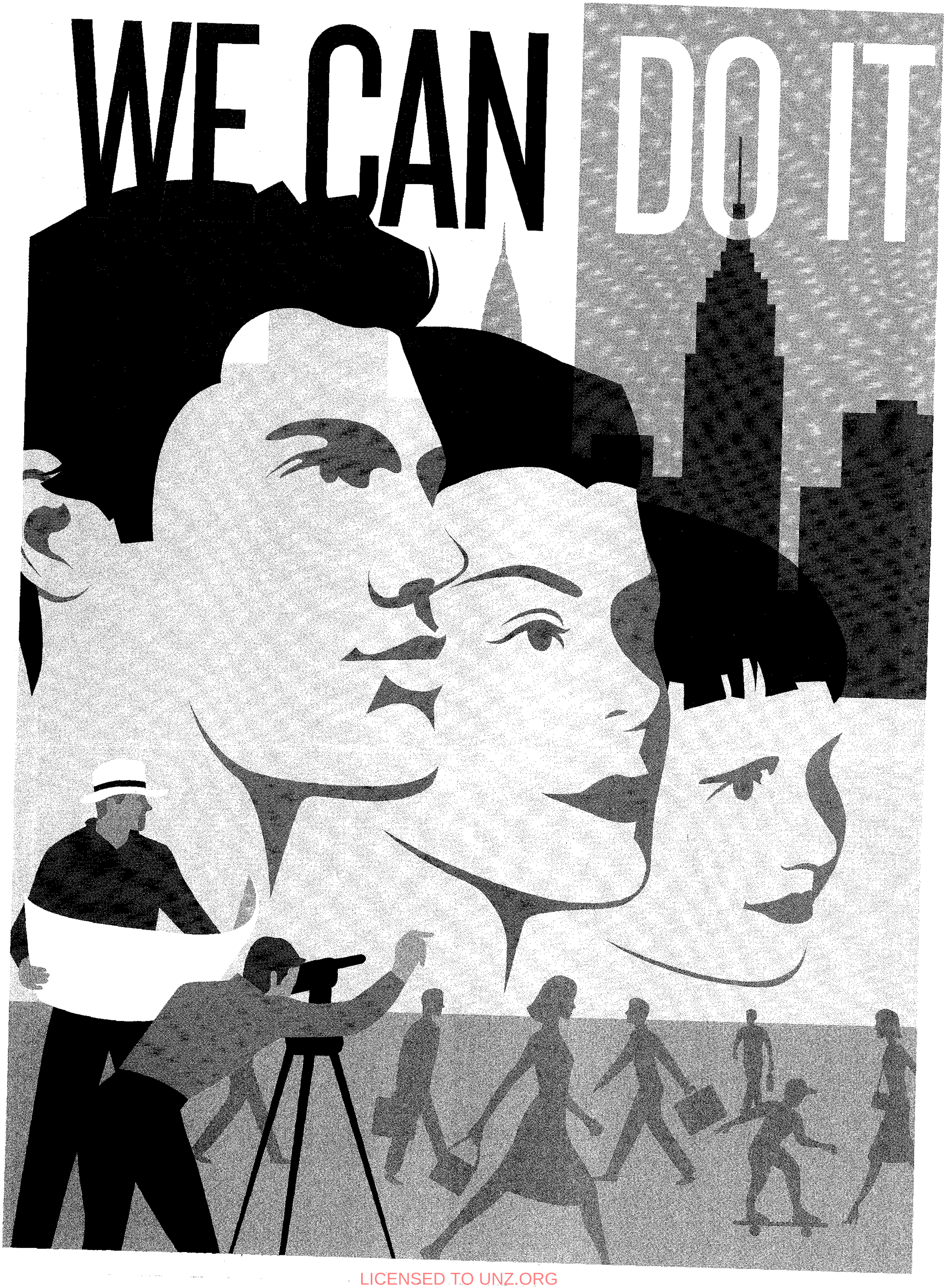

WE CAN DO IT

JUST THREE WEEKS AGO, OUR TAXI-RIDING, NoLiTa-shopping, cocktail-consuming ways were seen—even sometimes by ourselves—as a sign of decadence, if not a *Sex and the City* script. Now we realize how innocent we were. Now, we learn, eating and drinking and theatergoing and spending (not to mention giving and volunteering) are the patriotic duty of all who consider themselves New Yorkers. The city still needs heroes. And on the following pages you'll find innumerable ways to help save your city—whether or not you're a credit-card-carrying American.

UNFURL YOUR DOLLAR BILLS

If red, white, and blue are your new favorite colors, let your dollars do double duty: At Bendel's, proceeds from all things flag-hued go to charities, including the September 11th Fund. Ditto the profits from Old Navy's flag tees ($5) and Saks' Trade Center commemorative tops ($20). And if you're not keen on parading around in your purchases, the dog will be happy to oblige: At The 4 Paws Club, 65 percent of proceeds from Ella Dish's dog leash ($42) and collar ($40) go to the FDNY. After your patriotic shopping spree, kick back at Bliss, where $10 from every massage or facial through 2001 goes to the Twin Towers Fund.

THREE-STAR RATIONS

Get out of the kitchen: Armies march on their stomachs. And the army of rescue workers at ground zero has eaten well indeed—catered to by some of the best chefs in the country. Now, however, downtown restaurateurs say they need their own Marshall Plan to bring back paying customers.

"The restaurant business can't sustain weeks of this," says Drew Nieporent, who owns Nobu, Montrachet, Tribeca Grill, and Layla, all below Canal. A shuttle bus should begin operating within the next few days, says Jacques Capsouto, of Capsouto Frères, who will also cut prices by 25 percent. Local businesses, including restaurants such as Chanterelle, Bouley Bakery, and Bubby's, have formed the TriBeCa Organization in the hopes of luring visitors with neighborhood-wide discounts the weekend of October 12.

Of course, midtown has also been thinly populated. "We are depending almost exclusively on our regular customers right now," says Le Cirque's Sirio Maccioni. Lutèce is introducing an à la carte menu, and Medi, the costly new Rockefeller Center restaurant from French chef Roger Vergé, has a special $29.95 prix fixe "I Love New York" menu.

As on Broadway, restaurant workers are making sacrifices for the greater good. "The staff is being wonderful," says Maguy Le Coze, owner of Le Bernardin, which closed for a week because she couldn't get fish that met her standards. "They have agreed to take a cut in salary for as long as it is needed." Customers are beginning to return the favor. "Some people I haven't seen in a while are coming," says Le Coze. "There has been a definite increase since last week." Don't forget to tip. BETH LANDMAN KEIL

NEW YORK NEEDS FARE PLAY

If no one's going out, it's only logical that they don't need cabs to take them home. "Look at this," sighs a taxi driver named Prince as he passes typically chaotic Herald Square without a single tap on his horn. "It should be much, much busier at this hour."

Prince has been struggling to make $300 after eighteen hours behind the wheel, $100 less than normal. George Marquaye says he can drive around for two hours these days without a single pickup, pulling in half as much as he used to. "Tourists are our main customers," he says, "and there aren't any in New York right now."

Many cabbies are also worried about discrimination. Like a lot of drivers from the Middle East and South Asia, Ashok Kumar, an Indian, displays an American flag prominently on his antenna. Still, he says, riders are suspicious. "A lot of people are asking me many questions about myself. Like where am I from, and how long have I been in this country? They're nervous, I understand. I just try to be very nice." It's up to us to be nice back. DAVID AMSDEN

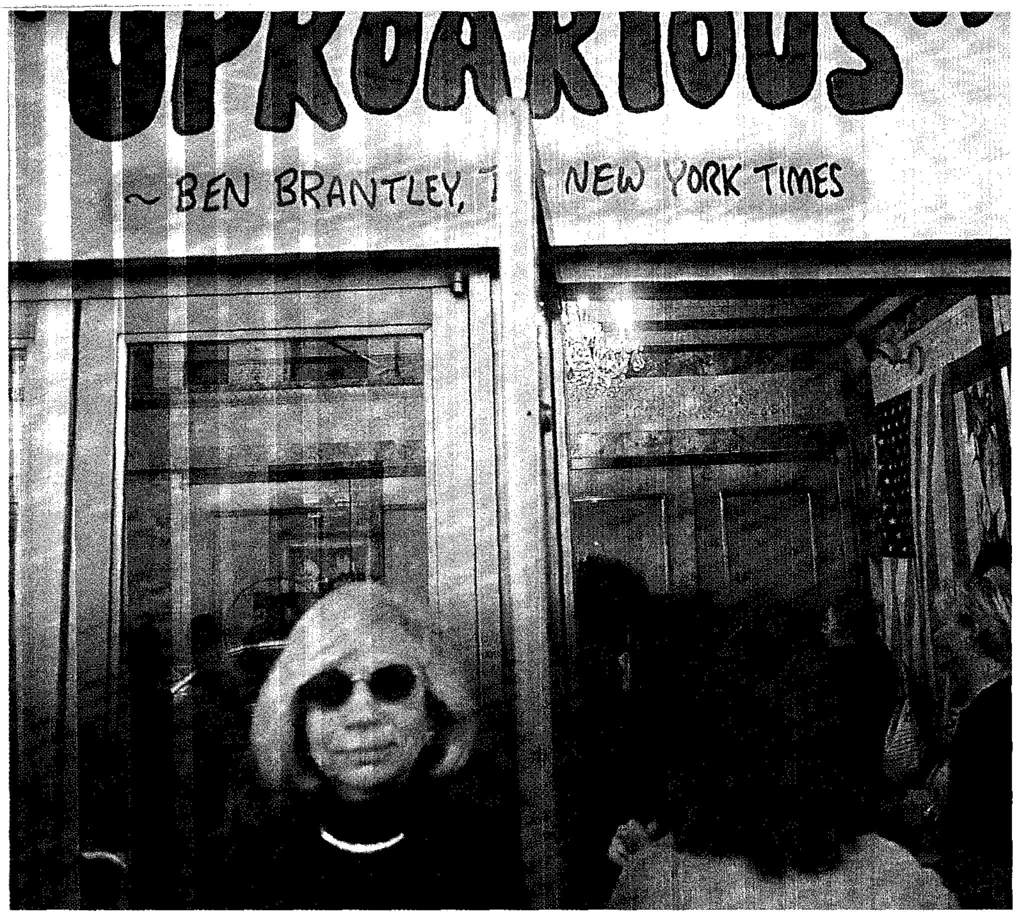
TAKE A STAND AGAINST HIGH-RISE ANXIETY

With workers looking to leave their jobs in conspicuously tall buildings—and a new Gallup poll finding that 35 percent of Americans are now less willing to walk into a skyscraper—it's time to get right back onto that elevator and hit PH. One great spot to amplify your vertigo is the View, the rotating bar and restaurant on the forty-seventh and forty-eighth floors of the Marriott Marquis (212-704-8900). For more stationary—but equally breathtaking—vistas, try Above, on the twenty-first floor of the Times Square Hilton (212-642-2626), or Top of the Tower, on the twenty-sixth-floor penthouse of the Beekman Tower Hotel (212-980-4796). Or head to the Rainbow Room on the sixty-fifth floor of Rockefeller Center (212-632-5100). Consider it practice: a way to work up your nerve to take the elevators up to the Empire State Building Observatory. ABBY TEGNELIA

STAY HOME FOR THE HOLIDAYS

Have grandmother—and everyone else in the extended family—over to your place for Thanksgiving. If relatives insist that it would be "so much easier" to do it elsewhere, explain that it would help "so much" to repair your wounded pride—and the city's—to host them here.

ILLUSTRATION BY JOHN PIRMAN


UPROARIOUS
~ BEN BRANTLEY, T NEW YORK TIMES

THE SHOWGOERS MUST GO ON

Every other year, it seems, there's a campaign to save Broadway. But this time it actually needs it. Five musicals have already shuttered—*The Music Man* and *The Rocky Horror Show* among them. Others are barely hanging on. "Unless you're *The Lion King* or *The Producers*, you need help," says one theater publicist.

Pay tribute to the casts of *Les Miz, Phantom,* and *Kiss Me, Kate*—who have taken whopping salary cuts of 25 to 50 percent so that their shows may go on—but don't forget that the stylish 1997 Tony-winner *Chicago* could also use some help.

Plays always have a tough time standing up to the mega-musicals. Our picks for this season? Ibsen's *Hedda Gabler,* starring Kate Burton; August Strindberg's *Dance of Death,* starring Ian McKellen and Helen Mirren; and Michael Frayn's *Noises Off* should all be terrific. "There's a sense of community on Broadway that I haven't felt in a long time," says *Noises Off*'s Peter Gallagher. "I think this can actually be a real romantic time, because it's hard to sustain the bullshit when you're faced with these realities."

Buy any Broadway ticket right now and five bucks goes to the Twin Towers Fund (rescue workers, firemen, policemen, and their family members can get tickets for just $25). You can also buy tickets for any Off Broadway show (including *The Vagina Monologues* and *Havana Is Waiting*) and get a ticket to another for half-price, through October 31. It would be a shame if the late Jonathan Larson's sensational (if now somewhat unfortunately titled) autobiographical musical *Tick . . . Tick . . . Boom!* and the irreverent satire *Reefer Madness* had to close before they got the chance to become cult classics. LOGAN HILL

FIGHTING THE WAR BETWEEN YOUR EARS

Three mental-health experts offer their advice for staying sane:

1. Robert P. Franks, National Center for Children Exposed to Violence
"Give yourself a break from the news. And if you are a parent, remember that your children take their cues on how to behave and react from you. Show them that in the aftermath of tragedy, you have the courage to live your life."

2. John Draper, Mental Health Association of New York City
"Because of the enormity of the event, you may think you have no coping mechanisms that can work in this situation. But you should return to ones you've relied on before—and maybe just use them a little more intensely, whether that's exercising, spending time with family and friends, or just listening to more music."

3. Thomas C. Neylan, medical director of the Post-Traumatic-Stress Disorder program at the University of California-San Francisco.
"Sleep. The best way you can be supportive to your loved ones is to be alert and attentive."

SHOW THE TALIBAN WHAT FREEDOM MEANS—GO DANCING

No Bob Hope–style entertainment for us. But downtown nightlife is back, under duress: Body & Soul, the long-running dance party at Vinyl, reopened this past Sunday, even though promoter John Davis's apartment, located right next to the World Trade Center, was severely damaged. The disaster has actually brokered an unlikely alliance between cops and clubbers. "The 1st Precinct will sign off on ticketholders and band names so that they can drive in with equipment," says Guy Compton, spokesperson for the Knitting Factory, which opened all its stages last Wednesday. "I think they understand that they need us to survive and we understand that we need them too." The Knitting Factory is donating 10 percent of its box-office to the FDNY for the remainder of the year. ETHAN BROWN

Photographed by Mark Peterson/Corbis-Saba.

FRIENDS, NEW YORKERS, COUNTRYMEN: SEND THEM YOUR CHECKS

You've heard of all the main ones—the Twin Towers Fund (for all uniformed-service workers), the American Red Cross, the September 11th Fund (the United Way). Giving to the big boys is simple on the Internet (**libertyunites.org** and **charitywave.com** have the best links), but some smaller, more targeted charities deserve special attention.

The **Windows of Hope Family Relief Fund** is specifically for those touched by the deaths of the Windows on the World staff—and of all restaurant workers in the World Trade Center—many of whom weren't as financially prepared for catastrophe as their white-collar neighbors. Send contributions to David Berdon & Co., 415 Madison Avenue, New York, NY 10017.

The Service Employees International Union—which had more than 1,000 members at the World Trade Center, of whom 24 are unaccounted for—has established the **SEIU September 11th Relief Fund** to aid the victims' families as well as unemployed tour guides, elevator operators, cleaning people, and security guards. Send donations to: SEIU September 11th Relief Fund, c/o SEIU, 1313 L Street, NW, Washington, D.C. 20005, or donate at www.seiu.org.

ABM Industries—the company responsible for much of the maintenance work at the World Trade Center—has established the **ABM Family Fund Trust** to benefit the families of the janitors, engineers, and window cleaners lost in the attack. Donations should be directed to the ABM Family Fund Trust, Rincon Annex Box 193224, San Francisco, CA 94119.

New York–Presbyterian Hospital's **William Randolph Hearst Burn Center** treated 25 of the most severely injured victims of the attack. Contributions (212-821-0528) support patient care, research, and training programs at the largest and busiest burn center in the nation.

The **New York Firefighters Skin Bank** is the only local bank providing skin transplants to the burn centers in its region. The catch: Donations are, as with organs, made posthumously. The upside: Skin donation is approved by every major religion. You can sign up with the State Health Department (877-752-3175).

The **New York Women's Foundation** (212-226-2220) is collecting for those most vulnerable to displacement and loss of income. Send donations to 120 Wooster Street, New York, NY 10012, and be sure to write "Disaster Relief" in the check memo.

Win the ground-zero-sum game. While these groups don't directly address the attack, they are located in or near ground zero. As the city starts suffering the ripple effects of recession, they need your money and attention. Contact the **Community Food Resource Center** (212-662-1283), **God's Love We Deliver** (which brings food to people with AIDS; 212-294-8162), and the **Henry Street Settlement** (a local social-service group with a long history; 212-766-9200). Some offices have relocated, others are still paralyzed. If you don't get an answer, try again in a few days. ROBERT KOLKER

ENGINE LADDER 10
10
FDNY
FDNY
10

BUNKER DOWN (FOR THE WEEKEND)

What if you created a sleek Philippe Starck stage set for Manhattan's beautiful people—and nobody showed up? That's just about what's happened in the hotel business since the disaster. "The industry has taken a body blow," says Emanuel Stern, who owns both the Tribeca and SoHo Grand. "Not only aren't tourists coming, but business people are making do without meetings in New York."

Fall is usually the most expensive time of year to stay in the city. But now that occupancy rates have dropped to as low as 12 percent, some top hotels have, for all intents and purposes, become bargain destinations. So it's your patriotic duty to take a little second honeymoon—you can travel by subway. The Tribeca Grand (212-519-6600), not surprisingly, has dropped its rates dramatically; a room that went for $309 per night on September 10 is only $199. A $395 room at the Mercer (212-966-6060) can be had for $300. The W (212-755-1200) has a special "We Care" package for $199 (down from $295).

In midtown, the Drake (212-421-0900), with its new Q56 restaurant and buzzing cocktail scene, has dropped its $259 weekend rate to $179; the Dylan (212-338-0500), which houses the restaurant Virot, has reduced $355 rooms to $199; and the Hudson, which has seen more celebs pass through its doors this year than the Dorothy Chandler Pavilion, is offering a special crisis rate of $245, down from $310. The Bentley (212-644-6000), at 500 East 62nd Street, currently has a sweet deal of $125 per night, reduced from $265.

So sleep while you can—it may be a while before we see these prices again. "This week, we've actually seen people making, not just canceling, reservations," quips The Four Seasons' Leslie Lefkowitz. B.L.K

Photograph by Lorenzo Ciniglio/Corbis Sygma.

FORK IT OVER

I'm busy hurling my puny *I ams* toward the moon. I've bought two expensive skirts that weren't even on sale. And I'm eating overtime. At Le Bernardin, Maguy Le Coze, a ribbon of stars and stripes in a bow at her neck, was welcoming loyalists—including one who promised to come every night till the room was full. Around the corner, JUdson Grill chef Bill Telepan dreamed up a $36 early-evening prix fixe to nurture Broadway neighbors and Wall Street refugees camped out in nearby hotels. Last weekend, I played Paul Revere in TriBeCa and desolate Chinatown. I've doubled my usual holiday gift to Citymeals-on-Wheels and mailed it today to help refill their emergency pantry. That first horrific day, with 615 frail shut-ins trapped in their homes below 14th Street, CMOW enlisted Bloomberg volunteers to deliver meals prepared by restaurants. Later, Citymeals diverted non-perishables from its Brooklyn warehouse that had been earmarked for the homebound over the long Columbus Day weekend. Now it's near-empty. No funds are coming in. In the outpouring of giving, our 17,000 invisible neighbors, alone and vulnerable, have been forgotten for the moment. For so many, the horror on the television screen revived memories of terrors they came here to escape. And they had no one to hear their fears but a rushed volunteer. Citymeals-on-Wheels, 355 Lexington Avenue, New York, NY 10017. For information, call 212-687-1234. GAEL GREENE

MAKE YOUR MONEY WORK FOR EVERYONE

Four investments you can make that are good for you—and for those who need it more than you do.

1. Take out a life-insurance policy. Make it term life. Great deal for you, and the insurers could use your premium, badly.
2. Take your money out of a mutual-fund cash-reserve account and put it in a local savings-bank certificate of deposit. They could use your deposit now, and you won't be sacrificing any yield.
3. Refinance your mortgage. The rates are incredibly low, and you will be doing yourself and your lending institution a great service.
4. Do some business with Keefe Bruyette, Sandler O'Neil, or Cantor Fitzgerald. The first two firms offer fabulous research on banks and savings and loans, and have made me a ton of money over the years. Cantor's more of a bond house, but you institutional types will know how to funnel business there. JAMES J. CRAMER

THROW A PARTY

(Preferably one where you can hire some staff.) "It's sort of like English wartime," says Serena Bass, who is indeed English, but who—she says—was not yet born by the time the Blitz ended. "We need to pull together and eat and have a wonderful time." Bass, like many caterers, has seen the bulk of her business cancelled in the last few weeks. "There's belt-tightening, so we're trying to give people what they need. Which is most likely food that's dropped off at home. They hire a neighbor or a niece to help. We won't make them spend more than they've got—which, of course, we all used to do because that was our job."

WHEN THE GOING GETS TOUGH THE TOUGH GO SHOPPING

The city's young designers—who allow New Yorkers to exercise their inalienable right not to shop at chain stores—are in trouble. They own small boutiques, financed by loans, that they man themselves. And they're almost entirely dependent on foot traffic. So start marching. "I'm pretty worried," says Anne Johnston of Martin, on East 6th Street. "There were a lot of people on the weekend, but we didn't really sell anything."

"We opened in June and everything was going so well," says Andrew Paluba, whose store, ASP, is on Mulberry Street. "If it continues like this, I don't know how long we can last." Paluba and his partners have planned a benefit for October 2—a shopping night with a portion of the proceeds going to the Twin Towers Fund.

In TriBeCa, the situation is even worse. Issey Miyake was forced to reschedule the September opening of his Frank Gehry–designed New York flagship, on the corner of Hudson and North Moore (it's now slated for October 15). Neighborhood retailers hope the titanium-filled destination lures people back into smaller shops like Jimin Lee, on White Street, which opened last year. "You can't even imagine," says Kai Schneider, Lee's business partner. "When you're a new designer, you're starting with a baby, and a baby needs to grow. If you get cut off . . . well, we have to see what we're going to do for the future."

Some retailers, however—particularly furniture stores—see a light at the end of the tunnel. "People were calling me and expressing their sympathies," says Michael Corchado, the manager of Room on Duane Street. "But then they wanted to know, 'So where's my couch?' " AMY LAROCCA

Photographs: top, Magdalena Caris; bottom, David Lafranc/Gamma.

GIVE WHAT YOU'RE GOOD AT

The glamour jobs in this disaster—shoveling rubble, say, or operating heavy equipment, or being mayor—seem to be spoken for. But Walter Mitty-ish accountants—and even lawyers—can be every bit as heroic by wielding their own particular talents (hard hats not included).

Lawyers: The **Association of the Bar of the City of New York**'s Legal Referral Service (212-626-7373 or www.ilawyer.com) is offering free legal advice for people and small businesses affected by the disaster. On October 2, attorneys who want to help can be trained in all facets of disaster-relief benefits. "The families are just completely overwhelmed," says managing attorney Bridget Fleming, "and they need someone to walk them through all the legal questions they have." Attorneys are also needed at the **National Employment Law Project** (212-285-3025) and the **Legal Aid Society**'s Health Law Unit (718-422-2777).

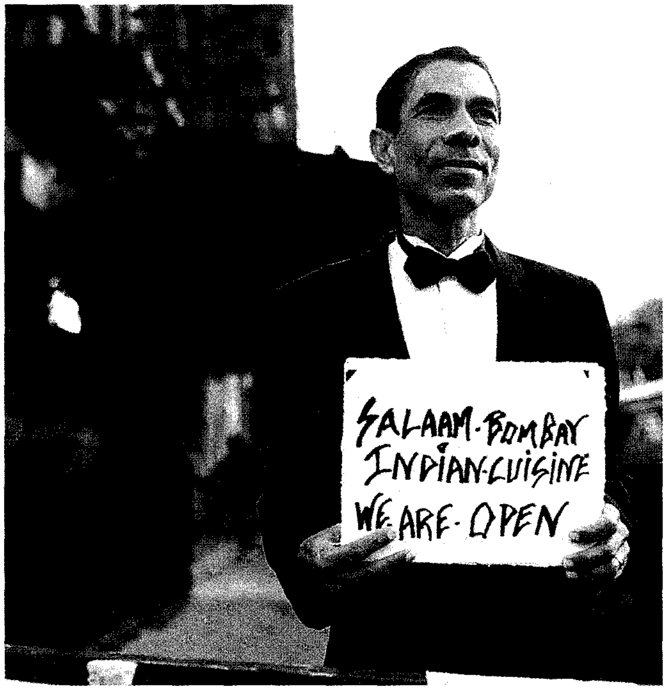
Shrinks: The **National Alliance for the Mentally Ill**'s local chapter has a list of counseling services online (www.nami-nyc-metro.org); volunteers may call 212-684-3365.

Accountants: **Public Benefits Resource Center** is training volunteers to help victims' families navigate the government's byzantine system of food stamps, Medicaid, Child Health Plus, public assistance, Social Security, and unemployment—not to mention how to access disaster benefits from family-assistance centers, FEMA, small-business-association grants and loans, and the Crime Victims Board. Call Yvette Rennie (212-614-5550) to get a schedule of the classes.

Architects and designers: The local **AIA** and **International Interior Design Association** (IIDA) chapters are planning coordinated volunteer efforts to help with relocation efforts for businesses and residents, as well as furniture donations. Go to www.iida.org.

Typists and programmers: Finding people to answer the phones hasn't been a problem, but "the one thing we had trouble with is straight data entry," says Glenda Williams, who helps run the **Emergency Employment Clearinghouse Program**—hotlines set up in ten locations by the Consortium for Worker Education, the New York City Partnership, and the New York City Central Labor Council. The program is arranging temporary jobs and welcomes calls from both employers with jobs to offer and workers in need. (The hotline for job seekers is 212-558-2261; the one for employers is 212-558-2250). The **Labor Support Center Hotline** (volunteers call 212-684-8142) also needs help setting up databases to catalogue callers, job information, and data on emergency assistance. "We're trying to get people to the right agencies depending on their needs," says coordinator Julie Kelly.

Organizational pros: **Food for Survival**, the city's food bank, has 11 million pounds of food to distribute in the wake of the disaster. Now they need to make sure it's handed out in a responsible way. Outside of ground zero, the group has 1,200 programs around the city to tend to, and it could use a few hundred helping hands. Call 866-NYC-FOOD. R.K.



Photographed by Magdalena Caris.

BE AMERICAN, BUY ARAB-AMERICAN

Arab-American restaurateurs hung flags in their restaurants not just out of renewed patriotism but out of fear. Samer Halimeh, the owner of Bread From Beirut, a new diamond-district Lebanese restaurant (24 West 45th Street; 212-764-1588), says his deliverymen "were afraid to go out. They stopped wearing their T-shirts." Business is starting to pick up. But only takeout. "Even the Lebanese get their food to go," says Halimeh. "They think someone will shoot up the place."

From the sidewalk outside Alfanoose (150 Fulton Street; 212-349-3622), a Lebanese-Syrian takeout shop that makes the best—and neatest—falafel sandwich in town, you can see the black shell of 5 World Trade Center and the ruins of No. 7. "Business is down by about a third," says co-owner Mouhamad Shami. Many of his customers worked at the Trade Center, as he discovered when he recognized them among the missing posters. "I've made a lot of friends here," he says. "Now I've lost a lot." ROB PATRONITE

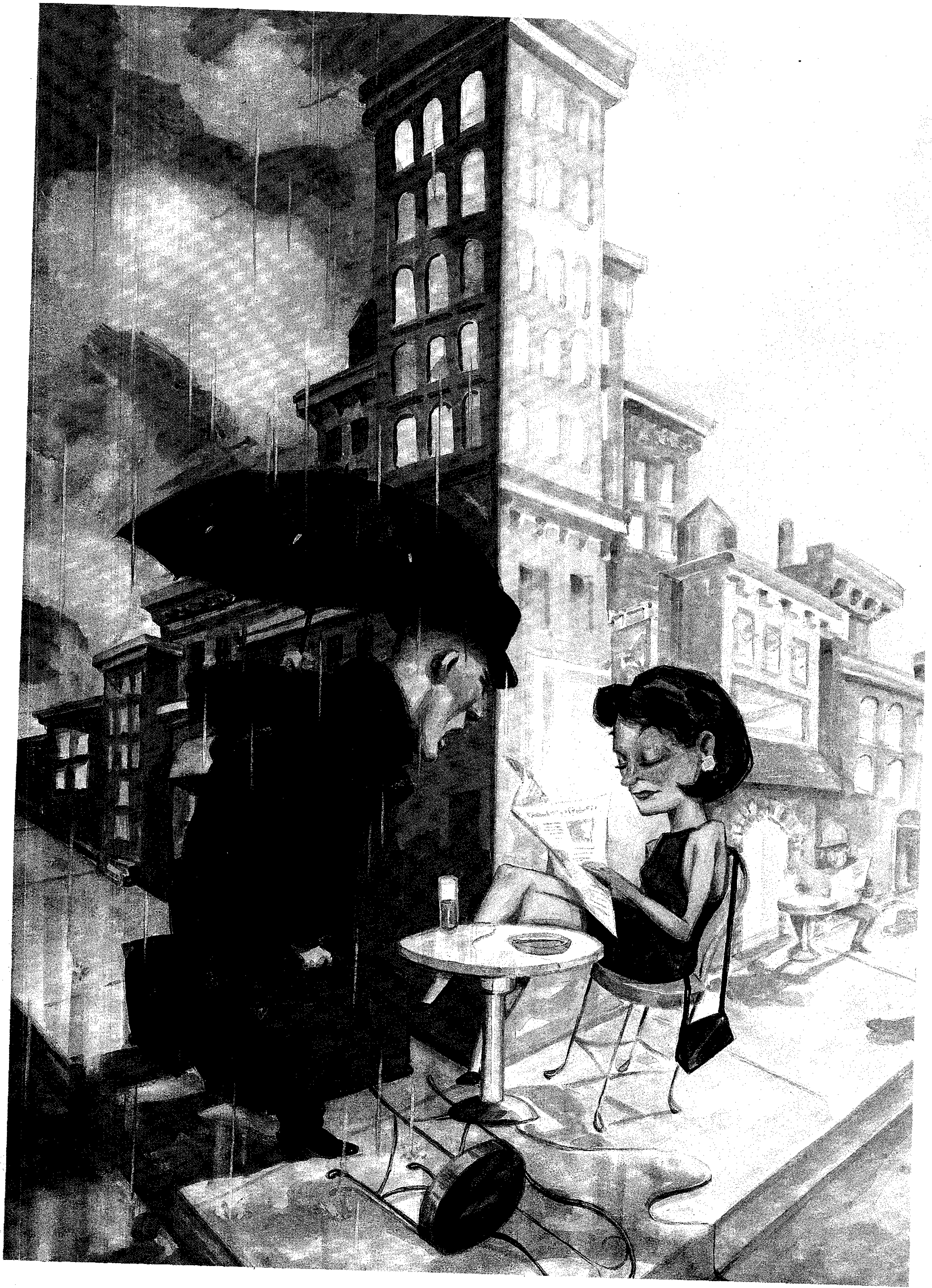
SHOW SOME SCHOOL SPIRIT

Teachers are facing a daunting set of tasks, from consoling grieving children to helping their distracted charges prepare for Regent's exams. "On Staten Island alone, there are 200 children of firefighters," says Board of Education spokesman Askia Davis. Meanwhile, downtown schools have been displaced—Stuyvesant's holed up at former rival Brooklyn Tech—and asbestos tests and structural exams are required before buildings can be reoccupied.

What can you do? If you're a parent, spend time at your school. Just your presence will reassure children, who, according to experts, often have a delayed reaction to traumatic events. Everybody else, get out your checkbook: Finney says principals and teachers have had "lengthy conversations with the folks from Oklahoma City and Columbine" on how to bring the kids through this. Mainly, they've discovered that everything—from combating anxiety to making up for lost class time—costs money. Donate to the **Fund for Public Schools—WTC School Relief Fund**, 110 Livingston Street, Room 826, Brooklyn, NY 11201, or call 800-459-5545.

Children can take part in the **Twin Towers Penny Harvest**, sponsored by Americans for Common Cents. Schools will be collecting coins over the next month, and a committee will decide how best to allocate the money (212-579-0579).

Mentoring USA (212-253-1194) is developing programs at more than 60 locations throughout the city to help kids with grief and conflict resolution. Art-therapy specialists and child psychologists are especially needed. JADA YUAN



Should We Stay or Should We Go?

URBAN WARRIORS THOUGHT THEY'D SEEN IT ALL. BUT WILL GAS MASKS AND BARRICADES FINALLY MAKE US SURRENDER?

BY ALEX WILLIAMS

Sarah is 29. For the past six years, she has worked the twelve-hour days of a corporate lawyer. She has absolutely no interest in corporate law. She never did. Sarah suffers the law because she's making good on a bargain she made with herself after college, that an exhausting, spirit-draining day job would be the price she'd pay for her lifelong dream of living in New York. • "I always wanted to be here, ever since I first visited ten years ago with my mother," says Sarah, an engaging brunette Iowan. "New York for me wasn't about power and money, the whole glamorama thing. I wasn't one of these people that saw *Friends* and decided this was the place for me. I just fell in love with the East Village. With all the bohemians and writers, it just seemed so magical." • Sarah's is a familiar story. But on September 11, her life's narrative began to stutter.

"I'm going to try to leave New York," she says, with the air of someone who's still trying to convince herself she's doing the right thing. "I've made a deal with myself that I'm going to be gone by January. Today I'm thinking Northern California. I saw the second tower go down from my roof deck. I just can't get it out of my head." She breaks into quiet sobs. "I'll probably never go out on that deck again. I know all these people that have this go-get-'em attitude, like the English in World War II. 'This is my city!' But I'm not from here. I guess it's really *not* my city."

The fantasy of escape. Who hasn't at least considered bailing out for the yogic calm of California or cashing in for a couple of years and moving out to a 200-year-old Colonial with a wraparound porch in Litchfield County? Even in the best of times, New York is a deal we've all struck with ourselves. But now the terms of that deal present themselves with a new urgency. What is the price we are willing to pay to stay here? We know the old, pre–September 11 price: We put up with the obscene rents, the huge mortgages, the tiny apartments, and the ulcer-creating career anxiety. In return, we had the feeling of being at the center of things, the feeling of excitement, distinction, and, let's face it, the superiority we all derived from being able to put up with these hassles. We set ourselves apart by what we were willing to endure. In the army of urban dwellers, New Yorkers are the Delta Force.

But now we find ourselves facing new clauses in our personal contracts to live in New York: gas masks, bomb scares, three hour traffic-jams at checkpoints that can turn a journey from JFK into a nerve-fraying campaign. We didn't sign up to live in a terrorist target. The night of the disaster, Kathleen Thomas, who watched the towers collapse with her 4-year-old son from their apartment on East 20th Street, sat down with her husband, James Casey, to discuss whether this was the moment they should finally leave the city that has been their home for 25 years. It was not the first time they'd discussed it; James had already been pushing to move to the suburbs. "New York is the city that never sleeps, and this is the conversation that never stops," says Kathleen. "But now it's in overdrive. Everyone's asking, 'Is this the moment where we say, *Let's just go*?' "

Until now, the Thomases' do-we-stay-or-do-we-go conversation was a private affair, but in the past three weeks, relatives from outside the city have turned into a chorus, demanding to know why the family stays in the city. "That night, as my son was going to sleep, he said he was scared. He asked me what country the men in the planes were from," Kathleen says sadly. "I didn't know he understood that much."

For Catherine Ames, who experienced the horror at even closer hand, from her apartment in Battery Park, the tipping

ILLUSTRATION BY TIM BOWER

point came during the hours she was searching for her 5-year-old son. It turned out he was safe; he'd just been evacuated with his classmates from P.S. 89, in the shadow of the Trade Center. But a week later, the family fled to the small village in Switzerland where Ames had grown up. Her husband, who until three weeks ago had enjoyed a four-minute stroll to work from their apartment on Rector Street, had put on hold a standing offer to work for his company, Deutsche Bank, in Europe. Suddenly, it just seemed like the right time to accept it. "Battery Park was a great place to live for a family and kids," says Ames. "My last thought before the first building collapsed was: *How nice, they've finally finished the bike path!* We always kept our doors open and the children would run between apartments. But now, of all the families I know, there's only one who is staying."

After ten years of waning crime and booming economy, this was not what we were expecting. Most of us had lost touch with that sense of urban dread that once defined the New York experience; the persistent fear of muggings, of wolf packs on the subway. Now that sense of dread is back, but it's different, more abstract and apocalyptic. Since the attacks, the city has been in a strange kind of limbo. We're suffering a collective case of post-traumatic-stress disorder. "I'm seeing panic and denial, but the prevailing fantasy is escape," says Marlin Potash, an Upper East Side psychologist with a high-end clientele. "We can't fathom some of the realities we're being asked to live with, so we have to escape or we'd go mad. People are so involved, watching the news, volunteering, and going to vigils, that they need to compensate. They'll eat more starch, they'll smoke more." She also has patients literally escaping. "Some are holed up in their country houses, and I'm doing sessions with them by Instant Message online."

"WHEN I CAME TO MANHATTAN, IT REPRESENTED THE PINNACLE OF THE IDEA OF LIFE AS SOME SORT OF GAME; THE SITUATION NOW IS ONE OF 'GAME OVER.' "

Potash is hearing a lot about novel-writing fantasies in Vermont: "There are so many people going there that Vermont is going to be the next New York."

Sheenah Hankin, another East Side psychotherapist, agrees. "A lot of people rushed off to Vermont, then they got lonely," she says. "It was a temporary anxiety response."

From his apartment in the Chelsea Hotel, Joseph O'Neill, a writer who moved to Manhattan from London three years ago, is struggling with the question many are being forced to address. "I don't want to flee, but I'm almost driven to that conclusion, as somebody with a wife and two young children. I have to ask myself: Is my stake in the city sufficiently important to effectively put at risk the well-being of my family?"

He describes that stake as "essentially a lifestyle stake," which he feels is no longer enough to hold him here. "I would have thought that there is a huge number of people, self-amusing single people or gay, who came here for that reason. When I came to Manhattan, it represented the pinnacle of the idea of life as some sort of game; the situation now is one of 'game over.' "

Touching on another fear, the biographer James Atlas finds himself obsessing over whether the attack was an aberration, a single horrible event, or the beginning of a sustained terror campaign against the city. "You wonder, *Is this the beginning of the end? Is this Berlin in 1938?*"

On the Friday after the tragedy, Atlas and his wife, anxious to retreat from the toxic plume drifting over the city, rented a car with the notion of decamping to Massachusetts. In the end, they stayed put on the West Side, too drained to move. Still, they kept the car—in a garage. Eventually, they made it as far as Brooklyn Heights. "It cost us hundreds of dollars, but we really wanted to have a car," says Atlas. "This whole thing reminds you how we live on an island, and the dangers that entails. I even toyed with the idea of buying a small boat and docking it off West 79th Street."

"Toward the end of the evening, you're home, it's quiet, then you hear a noise outside and you just jump," says Carrie Puchkoff, assistant editor on *Sex and the City*. "Sirens are not just background noise anymore. You're frightened. It's the last thing you're thinking of as you nod off to sleep." She has been working through her anxiety in a windowless editing suite, avoiding the water-cooler doom chat. "It's hard to refocus here," she says. A lifelong New Yorker, she's now "exploring options" in Los Angeles.

For many born and bred in New York, leaving may not be an option. Many are psychically wedded to the city or bound by family and career. Many others, however, are here by choice, enticed by the unique cocktail of career and social opportunities that New York offers. A striking 20 percent of Manhattan's population turns over every five years, and we pride ourselves on being a self-selecting group. We're type A's, Scorpios and Aries who *can*

Photographed by Mark Peterson/Corbis-Saba.

make it here. We understand that New York is a lottery, a gamble. You come here to take your shot. It's Las Vegas for the literate. To us, one of the most shocking aspects of the disaster was that the terrorists picked on New York as the ultimate symbol of America. To New Yorkers, it's anything but. After all, this is the place Americans come to escape America. As Uday Benegal, front man for the recently imported Indian rock band Alms for Shanti, puts it, "Before we came here, people asked us why we were moving to America. But we weren't moving to America. We were moving to New York."

After the urban flight of the crack-addled eighties, the New York of the nineties was revitalized by the younger, highly skilled and transient class reflected in *Friends* and *Sex and the City*, televisual recruiting posters presenting a heartland-friendly vision of the city as fun, wry, insouciant, but most of all approachable. The transience of these young professionals now has its perils. "The problem may not be who's going to leave," says Cooper Union professor Fred Siegel, "but who doesn't come."

ARTHUR GALLEGO IS 32 AND SINGLE, A native of San Francisco who took a chance on New York three years ago in hopes of sending his public-relations career into orbit. He's been successful but is now planning to return to California. "This was enough to push me over the edge. I was in the heart of the Loma Prieta earthquake in San Francisco in '89, and that had a *fraction* of the impact on me that this had. To be in New York and have a great job and a shoebox Manhattan apartment that faces a brick wall might not be the best way to live."

The scrubbed, boomtown years of the nineties also meant that young, middle-class families who only a decade before would have moved to the suburbs felt safe to stay and put down roots. Once more, children were swinging their legs from the monkey bars in Central Park and clambering over the Alice in Wonderland statue. After many were forced to close during the eighties for lack of pupils, private schools were once again massively oversubscribed. Suddenly, the ever-present cost-benefit analysis of raising kids in the city is showing a debit.

"Leaving New York is something that's always on every parent's mind, even in good times," says Stacy Rubis, 41, a screenwriter who lives on the Upper East Side. "Once you have children, everything becomes an issue. Space, schools. Is life in New York worth depriving your children of bicycles? The answer is always *Yes, we're giving them the Metropolitan Museum!* But now everything is called into question. You realize you're living here for the very things that now feel dangerous: the public spaces and spectacles."

"A lot of us were already people on the edge," acknowledges one Park Slope novelist and mother, who these days admits feeling nervous when her nanny and young son set off for the local park. A week after the disaster, she and her writer husband began real-estate-shopping in Columbia County. "Something did shift in us. Something shattered when those buildings went down."

For those of us with less flexible work patterns, telecommuting from a distant hamlet is not an option. The more realistic alternative is the suburbs, close enough to our current jobs and with decent schools for the kids. Yet nothing could pose a more stinging rebuke to our carefully constructed urban identity than to be forced to repatriate to the anonymous sprawl of the bedroom community.

In the past three weeks, however, there's been no shortage of New Yorkers willing to shed that identity, according to Dennis McCormack, co-founder of Prominent Properties in Bergen County. "Almost immediately, calls from New Yorkers tripled," says McCormack, who concedes the bleak irony that a large number of Trade Center victims commuted from the suburbs. The concern among most callers, he says, is for the children.

The bidding frenzy has come to resemble the frenetic Hamptons market of recent years. Potential buyers seem limitless while vacant properties are all but nonexistent, which leaves McCormack reduced to cold-calling homeowners to persuade them to sell.

Yet even as she toys with a move upstate, the Park Slope novelist recognizes the potential folly of abandoning her cosmopolitan instincts. "Right around the time I was born, my parents had a choice of buying a townhouse in the East Sixties off Lex or moving to New Jersey," she says. "I spent my whole childhood thinking, 'You moved to *Jersey*?' For the same price, you could have had a brownstone *around the corner from Barneys*! I don't want my kids to say, 'You had a nice, big house in Park Slope, and instead we had to grow up in Glenrock?' "

At least she and her husband reached quick agreement. Many report that the dilemma is pitting husband against wife. "My wife called from our country house and said, 'One more attack and I'm not coming back,' " says one phlegmatic Upper East Side journalist. "Now she's insisting we buy bicycles in case we need to get out of town quickly." He adds dryly, "I asked a cop what to do in the event of a chemical attack. He said put a damp handkerchief over your mouth."

"Wives are so much more concerned," says one midtown mother of three. "My husband keeps saying, 'Look, they've done their damage.' I can only say, 'Hey, three weeks ago, we didn't think they could pull *this* off.' "

But even her maternal impulse to flee the city wouldn't stand up to a more familiar New York horror: taking a hit on her three-bedroom apartment. "If we

Photographed by Tomas Muscionico/Contact Press Images.

were renting, we would probably move," she admits. "But we *wouldn't* sell our place at a loss."

Real estate is many people's main anchor to the city, and the primary barometer of the anxiety. In the first week after the attack, brokers put up a suspiciously unified front, insisting that sales were progressing almost as normal and panic was undetectable, though rental prices were taking a small dip. One Corcoran broker, Margaret Velard, even witnessed a bidding frenzy over a $2 million penthouse on the Upper West Side on the day of the crisis. "We went to sealed bids on September 11," she says. "At that point, my seller happened to be at 1 Liberty Plaza and reacted by shaking like crazy, saying, 'Let's get this thing over with!' "

But last week, the business-as-usual line seemed to waver as Barbara Corcoran herself cashed out of the business, selling it for a reported $70 million to real-estate concern NRT. Uptown prices were said to be holding, while some rumors had once-coveted TriBeCa boxes plunging as much as 30 percent.

"Do we move farther uptown? Does that solve the problem?" asks one West Village mother who quickly swept her children off to the weekend house in Kent on the afternoon of the disaster and returned a week later only after much persuasion by her husband. She admits she's alarmed by the environmental aspects of living so close to ground zero. "Do I sound too neurotic to say I'm worried about the children getting cancer?"

On the first afternoon of Rosh Hashanah, friends Tracy Barakat and Julia Ryan sat in Central Park discussing their Cuban Missile Crisis–style evacuation plans, storing surplus clothing at their in-laws' house out of town.

"It's hard to teach your kids to be vigilant without being fearful," Ryan says.

"I don't go more than fifteen blocks from the school because I always want to be close to my kids," Barakat adds, nodding, as her sons chase each other in the sunshine.

ONE OF THE THINGS THAT WILL HELP US decide our future in New York is the degree to which the character of the city is permanently changed. Without the Twin Towers, New York looks more like Houston. Will it soon feel like somewhere else, too? Already, so many of us are acting so un–New York. The glamour that once coursed through the city's arteries seems irrelevant. We smile at waiters and token-booth clerks (*hey, we're all in this together*). We rally around a Republican president from Texas. We're beginning to accept

(continued on page 74)

18 Truths About the New New York.

BY DAVID CARR

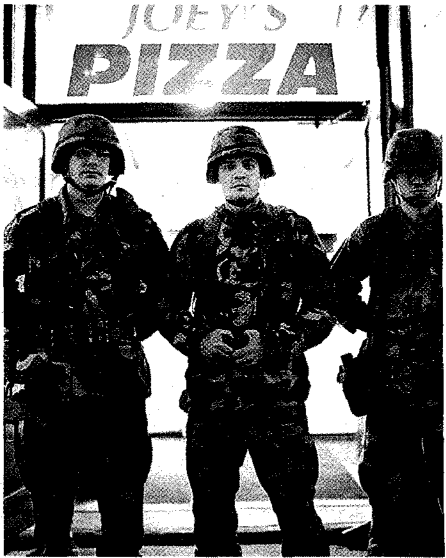
If something is both unthinkable and a cold fact, where to put it? The argument over what edifice will replace the towers has already been joined, but no one is sure what should supplant the city's collective sense of invincibility. It would be silly to live in fear, but it would be even sillier to go on the same way. As one friend said, "It's like having new priorities written in the sky." The effect on New York's skyline is writ, but it's worth wondering what kind of rubble the planes created when they pierced New Yorkers' collective consciousness. It's not over and never will be.

1. There is no such thing as too informed.
If the attack is something that cannot be explained, at least it can be known. The New York *Times* tripled its newsstand run and the story pushed the *Daily News* over a million. Readers became expert on some palpable aspect of the monster. "Of 2,900 samples taken from remains at the scene, feasibility studies on 829 of them showed discernible DNA results, suggesting that the genetic material came from 289 discrete individuals," one self-appointed expert says. Beats wondering where all the bodies went.

2. Irony is not dead; it abounds. It's just reverted to form.
Kidnapped by twee practitioners, irony itself ended up in quotes and was used as a cover for collegiate snarkiness by a generation that never had to get serious about anything. Until now. The situational ironies compound horror: the rescuers who are also victims, the firehouse buried in disaster, and a death toll that inexplicably mounts at a site that yields few bodies. And civic discourse is now rife with rhetorical ironies: holy war, the gifts of tragedy, and heroic politicians. This has become a city where people can only smile wanly when its mayor describes New York as "the safest city in the world." That's irony in its natural state.

3. Everyone who comes after will never understand.
Not a new brand of New York provincialism but a cold fact. This is the place where the world seemed to end in a single morning. That day, as it was experienced here, was not televised.

4. There is no bridge-and-tunnel, no inner and outer, no us and them.
New York is no longer Manhattan. The attack took place downtown, but the collateral damage perforated the boroughs, Westchester, and close-in Jersey. Forget the wrinkled nose of condescension on the Manhattanite who encounters those who live on the other side of the river and those middle places. Red, white, and blue have suddenly become the new black: In choosing the flag decal as a signifier of the event, New York—a place that Spalding Gray once described as "an island off the coast of America"—has been repatriated. And people elsewhere are flying a different sort of flag in solidarity. "People here are hanging their I ❤ NEW YORK T-shirts in their window," says Minneapolis restaurateur Ed Nagle. They still hate the Yankees, by the way, just not their fans.



5. Everyone has a story and everyone needs to tell it. Over and over.
Survivor stories always end the same way: *still here, not there, not dead.* The life-affirmingness of that narrative is matched by its singularity: "This is something that happened to me." A woman in midtown found herself in step with a stranger in a business suit. Apropos of nothing—and everything—he turned to her and said, "I was in the building." She stopped, reached out automatically to touch his arm. "What floor?" Everyone has a story and everyone needs to tell it. Over and over.

6. The jumpers will always be with us.
Faced with the most horrible of all human choices, the kind of riddle that grade-school children use to torture each other, many leaped rather than burn. And as the debris falling from the top anthropomorphized into human beings, people watching understood that for the time being, we were all beyond

Photographed by Magdalena Caris (2).

help. "I don't remember faces, just bodies jumping out," says Alexandra Rethore, a second-year analyst at Lehman Brothers. "And the girl next to me was hysterical. She kept saying, 'They're catching them, right?' I said, 'Yeah, they're catching them. Let's go.' " It was a noble act, a message to loved ones: "I'm gone but not lost. I'm still here. Find me."

7. Everything going forward, apart from life itself, is a misdemeanor.

To complain about a job, a girlfriend, or an extra seven pounds in this new day is to invite disbelief. It ain't arms and legs, right?

8. Strangers aren't that strange anymore, unless they are.

Our interest in people we don't know cuts two ways. On the subway, we scan the car, examining people as potential threats—*Is he the kind of man who would sell me a bagel or blow this car up?* But after we've checked out features, backpacks, and mien, sometimes the eyes actually meet. And the look is returned with an understanding that at any minute, if things go wrong, we could come to know each other so much better. A woman on the 4 train sat down next to a man and began riffling through a document from the Federal Emergency Management Agency—the topic joined, they talked until she got off, sharing vulnerabilities, theories, and a ten-minute train ride.

9. The line between urban reality and urban legend is shrinking.

How is it that the most extraordinary acts in the history of Western civilization still prompt people to embellish? Yes, it is true that one of the firefighters was killed when one of the people he was there to save landed on him, but no, it is not true that a cop surfed his way down from the eightieth floor on a concrete slab. There's a high correlation between terror and gullibility, apparently. And then there is the subgenre of stories that are true but too horrible to be told, such as that of the cop, trapped in rubble with two broken legs, who died from a self-administered bullet.

10. The house in the country has become the new Cold War's bomb shelter.

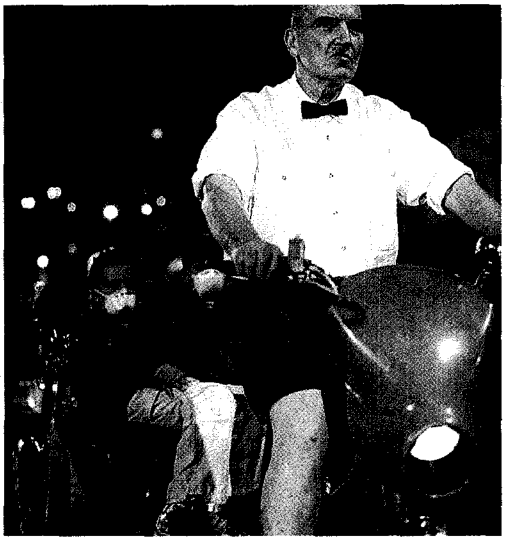
What had been a signifier of status has become that other place where we will go when the shit hits the fan. Leslee Dart, president of PMK/HBH, closed down her office and sent people home by 10:30. By 11:30, she—along with her husband, child, nanny, and a co-worker—was on her way to Garrison, an hour and a half north of the mayhem. "It felt like the safest place to be," she says.

11. It's good, not silly, to have a plan. And some running shoes in the drawer.

You leave breakfast with a friend, shaking your head about his interest in having an anthrax palliative on hand—and later find yourself surfing the Web in pursuit of same. Then one of the cute girls in the office mentions that she's wondering how to accessorize her new gas mask that she plans on carrying with her all the time: "I can keep it in my handbag with my makeup and tampons, so no one will ever know." It's all good. If having climbing gear in your forty-fourth-floor office makes you feel one iota safer, rock on. Oh, and let's not forget sensible shoes. Now Manolos and shimmy dresses have given way to "flee wear," a look that's bound to flatter the girl who's running for her life.

12. Being scared and being tough are the same thing.

Tough is not insouciance and a leather coat. Tough is hanging in even though one of your friends is gone. Or going to work even though your house is unlivable. Or heading down into the subway even though a sense of foreboding walks with you. "I feel like I don't want to stay here because I am scared, but I don't want to leave because I am more scared of people who haven't been through this," says Robyn Forest of the Lower East Side. The people who aren't scared are the people who have nothing to lose. Losers.



13. Below the radar is the trendiest place to be.

Low-rise, nothing-special-here New York seems like the last safe place. And New Yorkers now actually have a reason, other than pure snobbery, to avoid the places where tourists mass. Big is out, crowds are scary, as is anything that could be construed as an icon. Commuters still brave Grand Central but think twice before lingering for oysters and beer.

14. Evil now has an address.

Does the World Trade Center continue to smoke because it's still on fire or because a hole has been punched into Hades itself? No matter. There are $6,000 watches strewn about, a cache of gold in the basement, and lessons in the evanescence of human endeavors everywhere. It became immediately sacred, a construction site in reverse that also happens to be a burial ground. The most televised piece of real estate in the history of civilization can be comprehended only up close. "You can turn off the TV," says Diane Rooney of Minnesota, looking at the wreck. "Here it is real. All that you can think of is the sorrow and overwhelming loss."

15. There have always been people crying on the streets of New York. Now we know why.

Did you ever think the person weeping openly on the sidewalk in front of the bodega would be you? Public crying has become and will remain socially acceptable for a long time to come. Plane sound a little loud? Go ahead and bawl. Check a downtown avenue to get your bearings? Have a tissue. Wrong page of the Rolodex? Don't bother to close the office door.

16. Certain places in New York will never be the same.

Common parts of the city have been indelibly marked by uncommon events. The city work crews came through Union Square last Thursday morning and stuffed the impromptu memorials and sculptures into black garbage bags: "We're just finishing what the rain started." The square's status as a kind of holy place will linger even as children and dogs retake the park. Staten Island ferried in brave, talented men and got back an empty boat. And the armory's service as a nexus of human grief created ghosts that time won't rub out.

17. Trade Center metaphors are inescapable and in perpetually bad taste.

Five homicide detectives were drinking at Peter McManus on Seventh last week and telling work stories, including one about punching a perp in the face: "He was out of his mind. I hit him and he dropped like the World Trade Center."

18. The dust will be with us forever.

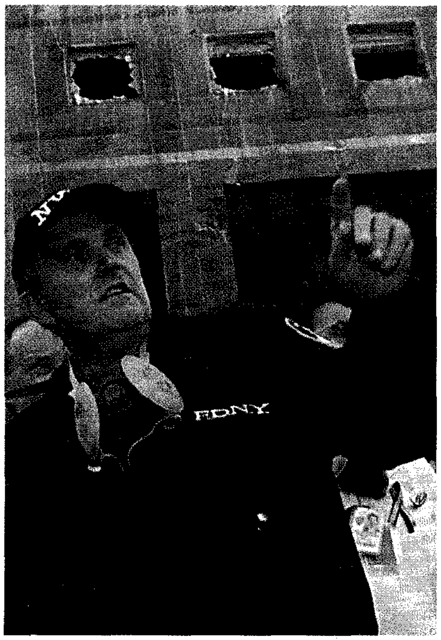
All the efforts at civic hygiene can't erase the past. That dust has become the spot that the Cat in the Hat could never get rid of. No one admits that it contains some fraction of the victims themselves, because to say so aloud would make it tough to draw breath. Underneath the rail at the downtown Chambers A-C-E stop, or in between the slats of a bench on the boulevard of Allen Street, the dust hides and waits, a tiny reminder of big things that never go away.

—Additional reporting by Jada Yuan

CRASHING GREEN'S PARTY

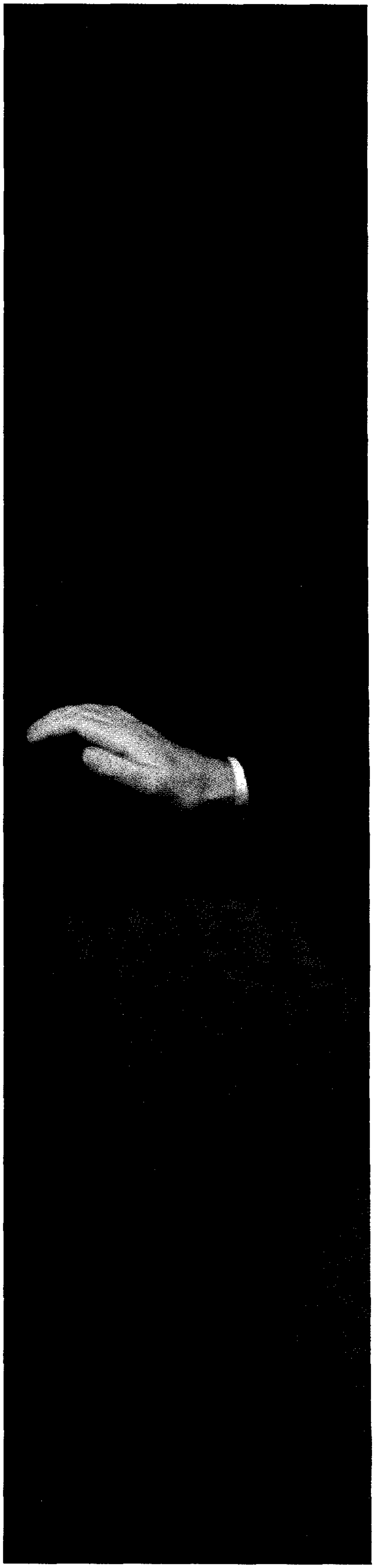
THREE WEEKS AGO, MARK GREEN SEEMED A GOOD BET TO BE THE NEXT MAYOR, IN A SOPORIFIC RACE. NOW HE'S PLAYING RUDY AND FREDDY IN A SCINTILLATING POWER-POLITICS POKER GAME. BY CRAIG HOROWITZ

ON THE MOST IMPORTANT DAY OF HIS POLITICAL LIFE, MARK GREEN WAS, UNDERSTANDABLY, a little distracted. Sitting on a burgundy Art Deco–style sofa in the living room of his Upper East Side apartment, the usually relaxed, even cocky candidate was uneasy. He shuffled his feet. He rubbed his hands on his legs. And every time the phone rang, he looked up expectantly as a young aide took messages. • It was the middle of the afternoon on primary day—still too early for the first exit polls, when he would learn that Fernando Ferrer was running a couple of points ahead of him. Visible through the window were ominous clouds that hung low over the East River. • For months, Green had campaigned with a comfortable lead in a race no one seemed to care much about. But in the last week before the primary, Green could see Fernando Ferrer gaining on him. And then, on the morning of September 11, everything changed.

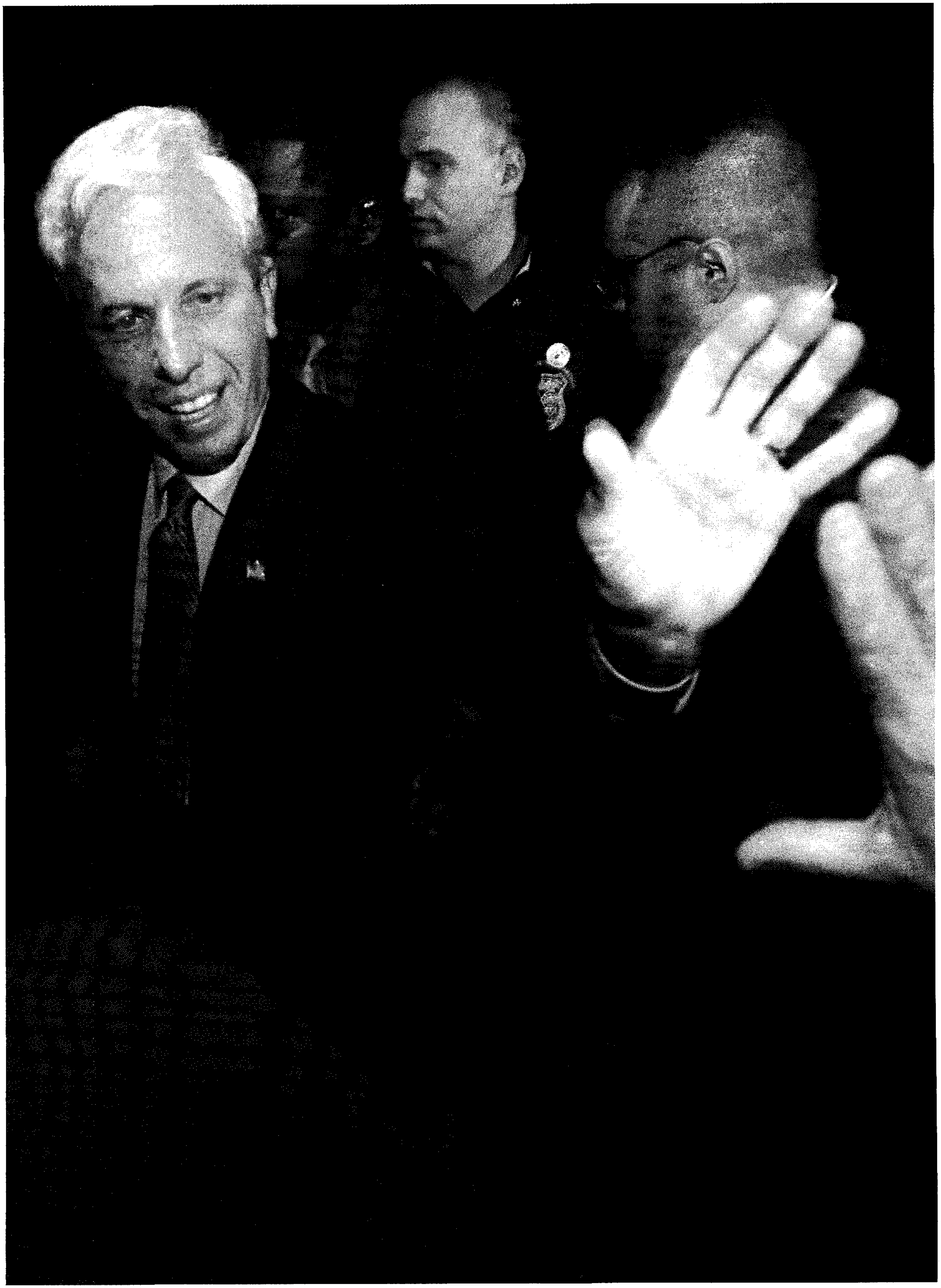


The sleepy race was transformed into probably the most important—and certainly the most bizarre—moment in the history of New York politics. The primary was postponed. Campaigning was suspended. Mayor Giuliani, nearly killed in the first hour after the attack when the south tower came down, took charge completely (no surprise). But he also showed remarkable (*this* raised eyebrows) compassion, sympathy, and powers of unification.

Throughout the difficult weeks, Giuliani flourished, seeming to have perfect emotional pitch. Perhaps not unexpect-



FULL TERM: Rudy giving a tour of ground zero (left); Mark Green on the campaign trail.



Photographs: left, Timothy A. Clary/AFP; right, Patrick Andrade/Gamma.

edly, the city wanted him to stay. Slowly, he warmed to the idea. Even as the mayor was exhorting people to return to their normal lives and routines—go to work, go to the movies, go out to eat—his aides searched for ways to manipulate the rules and enable him to stay in office. Apparently the return to normal didn't include the democratic process. (At his press briefing the day before the primary, the mayor actually said, "People should go to the polls and vote. If they want to.")

Then things got stranger. Governor Pataki, who handled himself nicely during the crisis but never achieved the folk-hero status of Giuliani, did an astonishing double reverse. According to a source close to the mayor, the governor told the mayor's people when the issue first came up that he would support a move in the State Legislature to enable the mayor to stay on.

Then, perhaps after speaking with some key people in Albany, he changed his mind. Finally, possibly trying to look like a good guy or to make up for going back on his word to the mayor's people, he said just before the primary that if he were voting in the city, he'd write in Mayor Giuliani. Which he knew, of course, would be a wasted vote.

In this extraordinary atmosphere, it wasn't hard to understand Mark Green's uneasiness on primary day. And this was before he knew he'd finish an embarrassing second behind the surging Ferrer. But when I asked him whether he felt put upon, or as if he'd had some extraordinarily bad luck, he understandably refused to complain.

"The people who have been put upon are the families who lost loved ones," he said. "I feel very calm and focused about what I have to do, which is prepare for leadership and prepare to unite and rebuild this city."

Still, Green would have to be a saint not to feel that, as the world has been shaken, he's been knocked off balance, too. Put yourself in his shoes. You're a youthful 56-year-old politician, a Democrat who has spent several decades building an impressive résumé. You have a smart, attractive wife of 24 years whom you met (where else?) at a political fundraiser during the Democratic convention in New York when you were both young activists, and two well-adjusted, photogenic kids.

You're a graduate of Cornell and Harvard Law School, where you were resourceful enough to be the editor-in-chief of an alternative publication called the *Harvard Civil Rights–Civil Liberties Law Review,* which is still going strong. You interned for Jacob Javits. But instead of showing your appreciation by unobtrusively doing a good job, you drafted a petition against the Vietnam War, got several hundred other Washington interns to sign it, and sent it to the president. Lyndon Johnson was so angry he actually defunded the intern program for three years.

Then you went out into the world, and instead of grabbing the big bucks (as your parents told you to), you signed on with Ralph Nader as an $11,000-a-year public-interest lawyer. You wrote books. You founded a liberal think tank. You worked as a policy adviser and speechwriter for Gary Hart. In 1980, you ran for Congress and lost. In 1986, you ran for Senate (as a "noble underdog," you like to say) and were crushed by Al D'Amato. You worked on the issues for Dukakis and Clinton. You mentored other bright young Democrats like Michael Waldman, who would go on to become Bill Clinton's chief speechwriter and the author of the book *POTUS Speaks.*

David Dinkins named you consumer-affairs commissioner. In 1993, you won a gimme election and became public advocate. Four years later, you were easily reelected. And in 1998, you got hammered in the Democratic primary for Senate by Charles Schumer. Still, you never gave up. You never let down.

As public advocate, you continued to fight the good fight, tackling mob control of the trash-hauling business. The tobacco manufacturers. Police misconduct. Campaign-finance reform. Domestic abuse, child welfare, and a host of other populist issues. Cleverly, you also banged heads with Rudy Giuliani, becoming one of his favorite targets and keeping your name in the papers.

And now here you are, the loner of New York politics, the man with few political friends because you've spent the past ten years poking your finger in everyone's eye as the city's official public pest, about to get the big prize. But as you stood (as you love to say) "on the brink of becoming New York's 108th mayor," the favorite in the Democratic primary, with likely Republican opponent Michael Bloomberg reeling, the world turned upside down.

And the mayor, who had cast a long shadow over the race even before the Trade Center attack, now threatens to occupy the entire public stage. Even if he ends up not running, he has, at the eleventh hour, set a standard of leadership that may be impossible for anyone to live up to.

SHAKING THINGS UP: Freddy Ferrer and Al Sharpton celebrating victory on primary night.

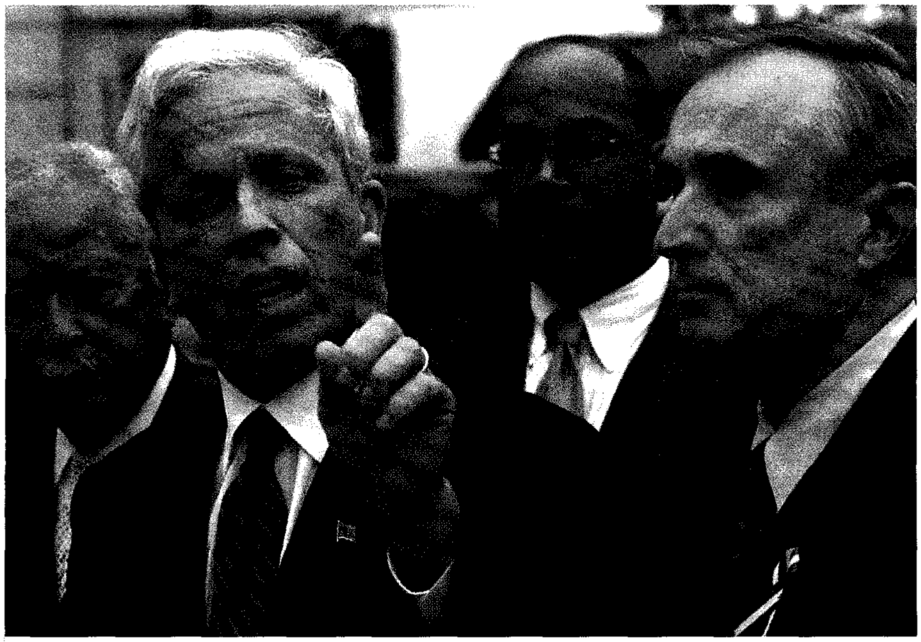
Photograph by Frances M. Roberts.

"People who are taken to be great leaders are almost always given the opportunity by history to deal with a crisis," says former governor Mario Cuomo. "Rudy said what he had to say and he said it perfectly. He did everything he could possibly do to give hope, to give reassurance, and to give some sense that this government knew what was happening and was doing everything it possibly could.

"So whether he's there or not, voters will be looking for Rudy. He's defined leadership, at least for the foreseeable future. And that means the candidates suffer."

Then there's the actual suffering of having to agree, as Green did last week, to let Giuliani—a man he's often fought with bitterly over the past eight years—stay on for an extra three months. (Michael Bloomberg also agreed. But Ferrer called the mayor's bluff, rejecting the proposal.)

Out of the blue, Green received a call



THE GREEN COALITION: With David Dinkins and former NYPD commissioner Bill Bratton.

last Wednesday afternoon asking if he'd come to the command center for a meeting with the mayor. With sundown and the start of Yom Kippur rapidly approaching, Green talked with the mayor in what one of his aides describes as a "very brief but cordial" sitdown in which the mayor asked for three additional months on the job to deal with the cleanup downtown.

There was an implicit threat built into the proposal: *If you don't agree to this, I can and perhaps will cause a constitutional crisis in New York. I'll screw up the election in a way that didn't happen during the Civil War, World War I, or World War II. I'll make what should have been your big moment a nightmare.*

This was power politics at its most naked. "Rudy is like a master chess player," says one insider who knows him well. "He's the best I've ever seen at having multiple games going on at the same time and anticipating several moves ahead in each game. He's always prepared for all possible outcomes."

One of Green's aides tried to put the best face on it by saying they took the mayor at his word, that he was concerned about easing the transition between administrations. But it must have made Green's blood boil. "These guys may have some weird mutual respect, but they also can't stand each other," says someone who knows both men well. "Remember, when Rudy wanted to run for the Senate, he began an entire movement to alter the city's charter just so Green wouldn't succeed him if he resigned."

There are insiders—even people close to the mayor—who believe that he, too, may ultimately suffer if he continues to pursue the idea of a longer stay in office. Though no one has wanted to criticize the mayor publicly—both for the good of the city and out of respect for the job he's done—that is beginning to change as the grasping political machinations become more apparent.

"The implication of his people," Green says in his apartment, in a rare moment of anger, "that *après moi, le déluge,* so insults the democratic process . . ."

And there is even dissension among the mayor's longtime supporters. The story dominating the news now, one insider told me, should not be Rudy trying to position himself to remain mayor. It shouldn't be Rudy's people calling legislators and powerful supporters in the real-estate and business communities—which they've been doing—trying to muster the backing. It looks unseemly.

"WHETHER HE'S THERE OR NOT, VOTERS WILL BE LOOKING FOR RUDY," SAYS MARIO CUOMO. "AND THAT MEANS THE CANDIDATES SUFFER."

The idea of Giuliani's extending his term was raised within the first days of the terrorist attack. Initially the mayor didn't seem interested. If he had been, he could've directed his people to move faster on the legislative front. Some insiders believe this didn't happen because the mayor thought he would get the new Cabinet post that went to Pennsylvania governor Tom Ridge.

"That was never going to happen," says one observer. "First of all, Bush has no great affection for Rudy. Remember, he supported McCain. And besides, why would Bush give that job to someone he wouldn't be able to control? Someone who's probably bigger than he is now?"

If the mayor goes after more time, argues one source close to Giuliani who is against his trying to stay on, it will be a drawn-out process, and the hero's cloak he's been wrapped in will wear thin. Eventually, his numbers will start to drop. He has the opportunity now to go out as the greatest mayor in the city's history, this source says. But it appears that those within his very small inner circle who advocate staying on are winning.

"It is always dangerous for democracy," says another political insider, "when someone tries to engage in charismatic leadership."

MAYOR GIULIANI IS ONLY ONE OBSTACLE Green has to deal with. The other is a sudden challenge to his appeal in the black community from the loosely knit black-and-Latino coalition that has developed, to everyone's surprise, around Ferrer. The Bronx borough president's campaign is fascinating because it continues to defy the judgments and predictions of the experts.

First, the conventional wisdom said that groveling for Al Sharpton's support was a mistake. It wasn't. Then the chorus emphatically said Ferrer's two-cities argument—one prosperous, the other suffering—was divisive and would seriously damage him after the terrorist attack when unity was the order of the day. It didn't. And finally, no one correctly anticipated the commitment of his Latino support, which turned out in force on primary day while Green's Jewish base stayed home in unprecedented numbers.

"This is now a dogfight," says one political veteran. "And race is the real issue. Of course, Mark can't say that. But what you have now is Mark Green and Bill Bratton against Freddy Ferrer and Al Sharpton."

It is yet one more bizarre turn of events in Green's quest for City Hall that after struggling to shake the too-liberal label he should now be matched in a runoff with someone who's attacking him from the left. And, in the face of the extraordi-

Photograph by AP/Wide World.

nary new challenges confronting the city, that the Democrats would be locked in a good old-fashioned intramural battle of interest groups—just the kind of skirmish that did so much damage to the Democratic Party back in the eighties.

GREEN GLITTERATI: With Warren Beatty, his wife and daughter, and Ralph Nader.

But Green's support in minority communities is not to be underestimated. "Mark has built up a lot of credibility in the black community over the years by working hard for it, and as a result he has a legacy of relationships," says Dennis Walcott, head of the New York Urban League.

Now, however, Green has to carefully walk the racial tightrope. He must solidify his base of Jews, Manhattanites, and blacks while going after outer-borough Catholics (i.e., Giuliani Democrats), without alienating his minority support. He cannot risk, for example, making Al Sharpton an issue. But given Sharpton's prominence in Ferrer's campaign and the job he's done to attract black support, it is reasonable to ask what role Sharpton will play in a Ferrer administration. Someone other than Green will have to bring it up. Ferrer, too, has stolen Green's thunder about the democratic process by standing up to Rudy. It's riveting political theater to see how it will play.

Green, on the other hand, will have to stick to the safer road and emphasize his broad-based support. "I endorsed Mark Green because the city really needs somebody who has currency with all of New York's ethnic, racial, and political constituencies," says the Reverend Calvin Butts of the Abyssinian Baptist Church.

"After everything we've been through, we need somebody who says, 'Look, we're all in this mess together.' The African-American community sees Mark as someone who tries to be fair to all people. Black people like Freddy, too, but I don't think anybody should characterize this race in terms of one ethnic group against another. And that's the way his campaign has characterized it."

"THIS IS NOW A DOGFIGHT," SAYS AN INSIDER. "AND RACE IS THE REAL ISSUE. IT'S GREEN AND BILL BRATTON VERSUS FREDDY FERRER AND AL SHARPTON."

It's significant that Ferrer's support among white voters was in the single digits. He now has to make some very quick adjustments if he has any hope of winning the runoff. Green, on the other hand, can continue the strategy he has employed throughout the campaign, with certain adjustments for the new realities.

"We've had success until now by focusing on my record and my vision for the city, not by being divisive or negative," Green says. "I'm focused on attacking problems, not rivals."

Under the direction of campaign manager Richard Schrader and media consultant Hank Sheinkopf, Green has finally become a candidate who understands not only how to run but how to win. Recognizing the mistakes of past campaigns, he has become a disciplined candidate who has largely stayed on message.

"I've made very few mistakes in a campaign where I'm on a high wire in a hurricane, in a tabloid-driven city called New York," he says. "I think people have realized watching Bloomberg that doing this well is much harder than it looks."

Green's campaign was designed to protect and preserve the early advantage he established rather than risk revealing too much of himself. Before the Trade Center attack, he had slipped into a kind of prevent defense. For months, he and his staff were content to have him do the grunt work of campaigning quietly—the meet-and-greets at subway stops; the appearances at town meetings, schools, churches, and synagogues—and to issue an occasional position paper. The objective was to solidify his base of traditional Democrats but not to make news or to directly engage his opponents.

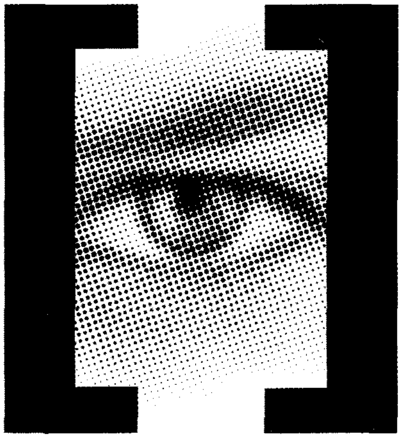
Of course, after the World Trade Center disaster, experience and leadership are much more important. Green will undoubtedly attempt to show he's not only ready to lead but will surround himself with talented, experienced people who can walk in and go to work without a training period. He'll do this by making more appearances with former police commissioner Bill Bratton and Jerry Hauer, a world-class terrorism expert who established the city's Office of Emergency Management under Mayor Giuliani in 1996.

"The next mayor will have to do exactly what Rudy's done," says Bratton. "He'll have to exude confidence, be a cheerleader when necessary, bring everyone together, and appear to be everywhere all at the same time. The stamina, the physical demands alone are extraordinary. It's an eighteen-hours-a-day, seven-days-a-week job. And for that six hours when he's home, I'd say there probably haven't been that many nights over the past seven and a half years when he hasn't been interrupted several times for an update on something."

It is hard to imagine anyone being as steadfast, both physically and emotionally, as the mayor has been. "Sometimes he comes in at midnight, sometimes after 2 A.M.," says Howard Koeppel, Giuliani's friend and the man whose apartment he has been staying in since he moved out of Gracie Mansion several months ago. "He was never someone

Photograph by Globe Photos.

FASTER. SMARTER. DEEPER.



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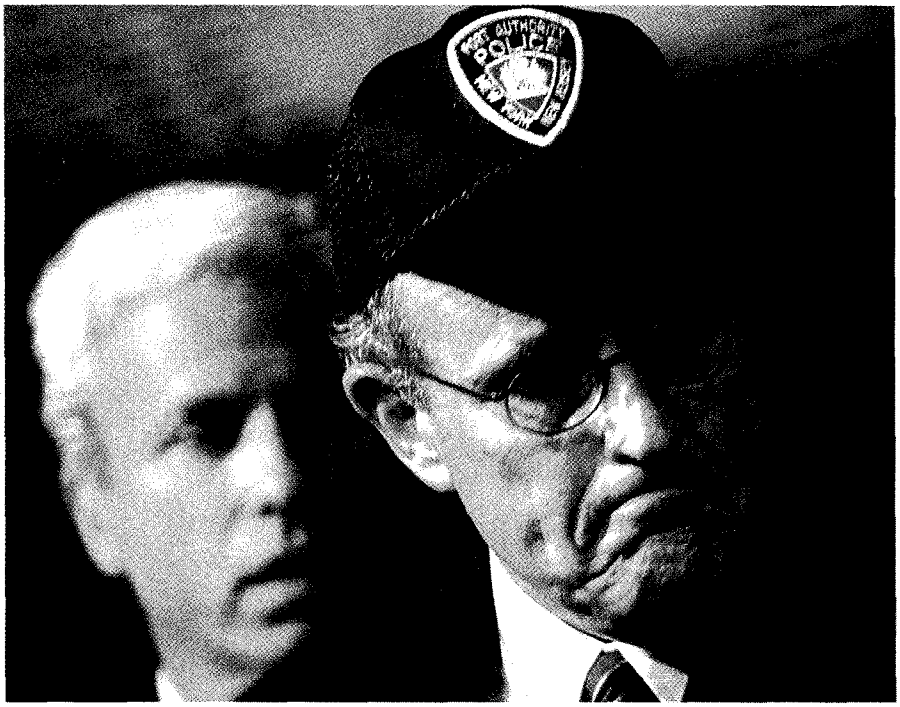
who needed a lot of sleep. He gets up, he makes his own bed, and he comes to breakfast full of pep. He's really got a great attitude. He never complains. He's happy to be alive and he's happy he's feeling well. He always has a nice smile at breakfast, and then he gives me a big hug and a kiss and off he goes."



HARD ACT TO FOLLOW: Green in Giuliani's shadow.

BEFORE SEPTEMBER 11, THERE WERE, BROADLY, two salient questions about Green. Is he an unreconstructed, unapologetic liberal? Or has he moved to the center and become a Clinton Democrat? Though this is still a relevant subject for debate, it seems, at least on first blush, less important now than leadership qualities. Or, as the question was phrased pre-terrorist attack, does Green have the kind of outsize personality that seems to be necessary to run New York effectively?

If you look back over the past couple of decades, you see that the blustery, larger-than-life mayors, men who were able to impose their will on the city (Giuliani and Koch), were much more effective leaders than the quieter, less obtrusive mayors (Dinkins and Beame).

"The city has always fed off strong, dominant personalities," says the Urban League's Walcott. "To govern, you need to have that 'it' thing, that thing that really marks you as unique. This not only helps you govern, it helps you manage, and it really helps you define and communicate your vision."

Green doesn't disagree about the importance of the "it" thing, only about whether he has it. "If I didn't have the confidence in my leadership skills, which is to show courage, vision, tenacity, and compassion and be able to communicate, I wouldn't run and I shouldn't serve," he says.

"I agree that to be a successful mayor, you have to have a vocal, dynamic personality. But remember, FDR wasn't FDR when he was governor. He became FDR as president. And John Kennedy was just a suave senator. He wasn't JFK until he became president. And the Rudy Giuliani of 2001 is not the Rudy Giuliani of 1989 and 1993. I'm as well prepared to become mayor as anyone in recent memory."

"THE IMPLICATION OF HIS PEOPLE," GREEN SAYS IN HIS APARTMENT IN A MOMENT OF ANGER, "THAT *APRÈS MOI, LE DÉLUGE,* SO INSULTS THE DEMOCRATIC PROCESS."

And Green may actually be tougher and more complicated than he's let on—not necessarily in a good way. Several of his staff I talked to said he can be extremely difficult to work for. He's demanding and he micromanages. "He's very tough to satisfy, he's a complete control freak, and, underneath it all," says one staff member, "he's a pretty cold guy."

Stephen Gillers, a widely respected professor of ethics at NYU Law School, has known Green for 30 years. He was also a law-school classmate of Giuliani's. Gillers, perhaps surprisingly, thinks there are just as many similarities between the two men as there are differences. "Both men are capable of intense focus, both can roll up their sleeves and devour a problem from every conceivable angle, both have the capacity to master detail, and both men have unquestionable integrity," Gillers says.

"Obviously, they are ideologically and temperamentally different and their presentation of self is different, but they're really alike in many respects. And Mark is nothing if not persistent. Anyone who's been through as many campaigns as he has would've given up by now if he weren't. But I think that Mark, like Rudy, is driven by the belief that he can make his goals real."

Green says he is under no illusions about the immensity of the task the next mayor faces. He has established a set of priorities: safety and security; rebuilding the city; and what he calls home-front issues. These are the things that led him to run in the first place: smaller classes, affordable housing, more community policing; and an effort to make sure the city remains united.

"The home-front issues are still dreams, although they may have to be deferred in time but not in accomplishment," Green says in his signature, pretzel-like syntax.

Green also knows that everything that has to be done will be made more difficult by the coming budget problems. He says he'd already started work on an austerity budget before the current crisis.

THE NEXT MAYOR WILL HAVE TO MAKE SOME very hard choices. And while labels like conservative and liberal may seem out of place in this anomalous moment of unity, they still offer clear signs about where a candidate's priorities will lie when the inevitable cuts have to be made in next year's budget.

So, *has* Green undergone an ideological transformation? On a warm Wednesday afternoon during what turned out to be the city's last week of innocence, Green was campaigning in shirtsleeves at the farmers' market in Union Square. He looked, except for the plume of white hair and the slight hitch in his gait be-

Mario Tama/Getty Images.

cause of a bad knee, pretty much like he did when he played first singles for the Great Neck South High School tennis team.

Amid the McIntosh apples, organic tomatoes, and Catskill strawberries, there were as many different kinds and shapes and colors of people as there were fruits and vegetables. Green talked to blacks, Hispanics, Arabs, Asians, and Hasidic Jews. At one point while he was walking through Union Square Park, surrounded by flowers and hundreds of people enjoying the urban oasis on a summer afternoon, he called me over.

"You see that building over there?" he said, pointing to an office tower across from the park. "I used to work there. And five or six years ago, this," he said, moving his arm in a broad sweep to include the entire park, "used to be needle central. Look at how beautiful it is now. This is a case study in how things should work."

This was the new Mark Green, who is buddies with Bill Bratton and talks about the importance of public safety at every campaign stop. "Mark's positions today are not the same as they were 25 years ago or 15 years ago or even 10 years ago," says Michael Waldman, onetime head speechwriter for Bill Clinton. "He's like a lot of Democrats who've learned the lessons of the past two decades."

When I asked him later if he had indeed undergone an ideological transformation, he quickly and aggressively resisted. "Name three ways you can spot that I've changed," he challenged, without letting me answer. "You can't. Okay, you're not being interviewed, so you're off the hook. But you'd be hard-pressed to find examples of where I've run away from things I've done or said before."

I tried a different strategy. I told him there's no way that five or six years ago he would have stopped while campaigning to make sure a reporter was aware of a change like the one he pointed out in Union Square Park. "Have I changed my views, post-Giuliani, on law enforcement?" Green asked. "Of course. I'm acknowledging I've learned from all this. My God, if I didn't, I wouldn't have eyes, ears, and a brain.

"I'm running to create a safer, smarter city," he continued. "A collateral benefit is I hope to be a proud Democrat who proves that we can again successfully manage a city based on smart, progressive values. You can be tough-minded and kindhearted. They are not inconsistent. I hope to be among a class of Democrats in cities who show that we have the brains, the backbone, and the heart to govern successfully."

ONLY A FEW WEEKS AGO, THE POSSIBILITY OF a Green administration in City Hall conjured images of glamour, youth, and a return to open government. His campaign has attracted hundreds of enthusiastic young volunteers along with celebrities like Russell Simmons, Jon Bon Jovi, Richie Sambora, Mary J. Blige, David Boies, Warren Beatty, Annette Bening, Richard Dreyfuss, and Mandy Patinkin.

None of that seems to matter much now. Not in the face of the monumental challenges that await the next mayor. The difficulties almost make one wonder why anybody would even want the job at this point. "You have to understand something about Mark," says former national-security adviser Sandy Berger, who was Green's roommate at Harvard Law School. "He loves government and he loves governing."

Will that be enough? "If you'll permit me to quote John Kennedy," Green says, stretching his eyelids, which he does frequently for emphasis, like William Buckley. "He once said he wanted to put a man on the moon not because it was easy. He wanted to do it because it was hard." ■

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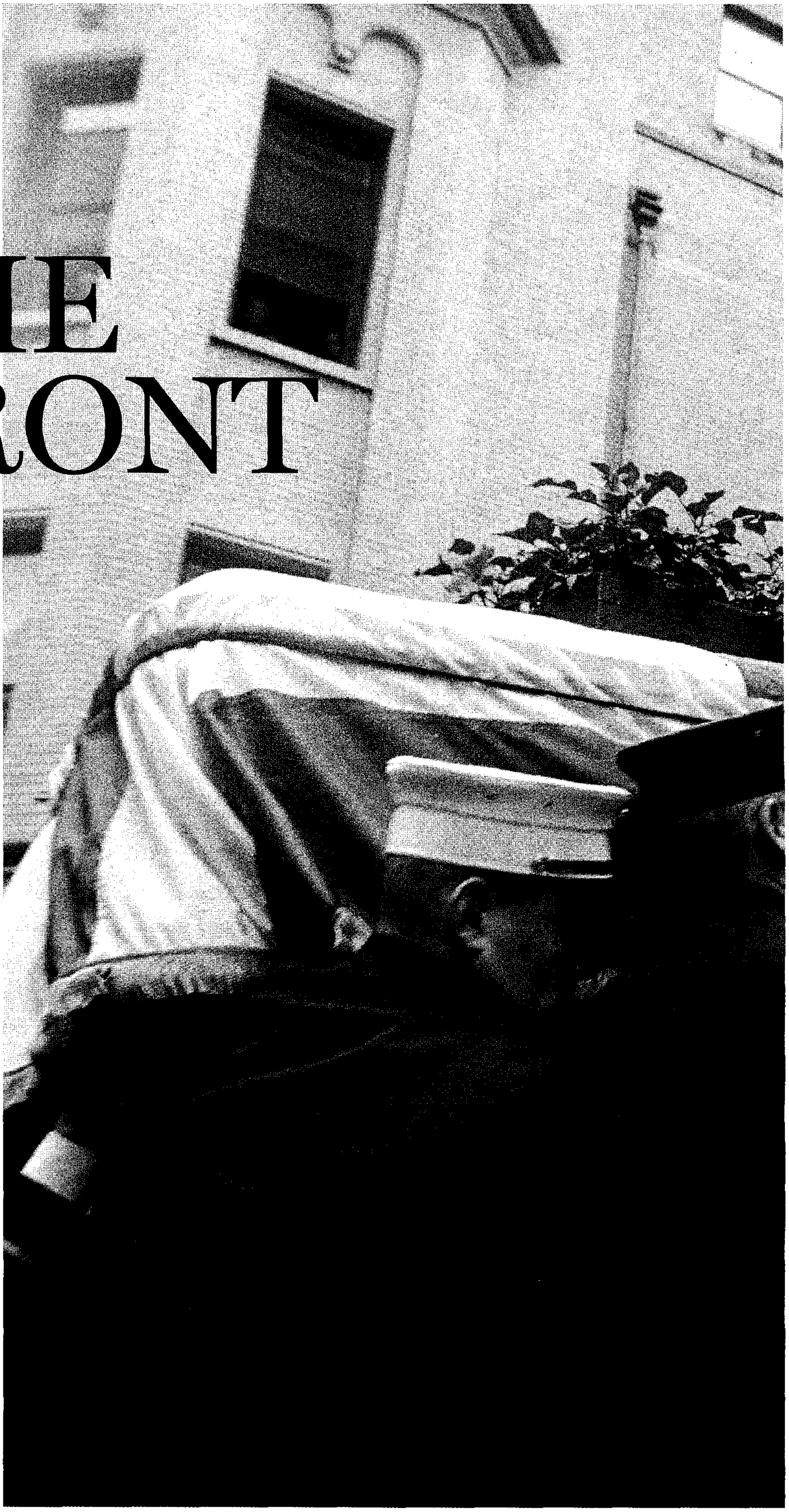
HOME FRONT



AFTER THE EVENT, THERE IS THE aftermath. So now we live in the aftermath. It clings to you, invades thoughts, ruins sleep. Everywhere are flags, talk of freedom, how it is worth fighting for. Down here, at ground zero, we know about that. We're living through it every day, fighting through the stress and fear, toughing it out, bluffing, whatever it takes. Life during wartime, perhaps, but life nonetheless. The pictures on the following pages mirror New York now, as seen by Antonin Kratochvil. He grew up in Communist Czechoslovakia. He understands the stress. And he understands the aftermath.

PHOTOGRAPHED BY ANTONIN KRATOCHVIL

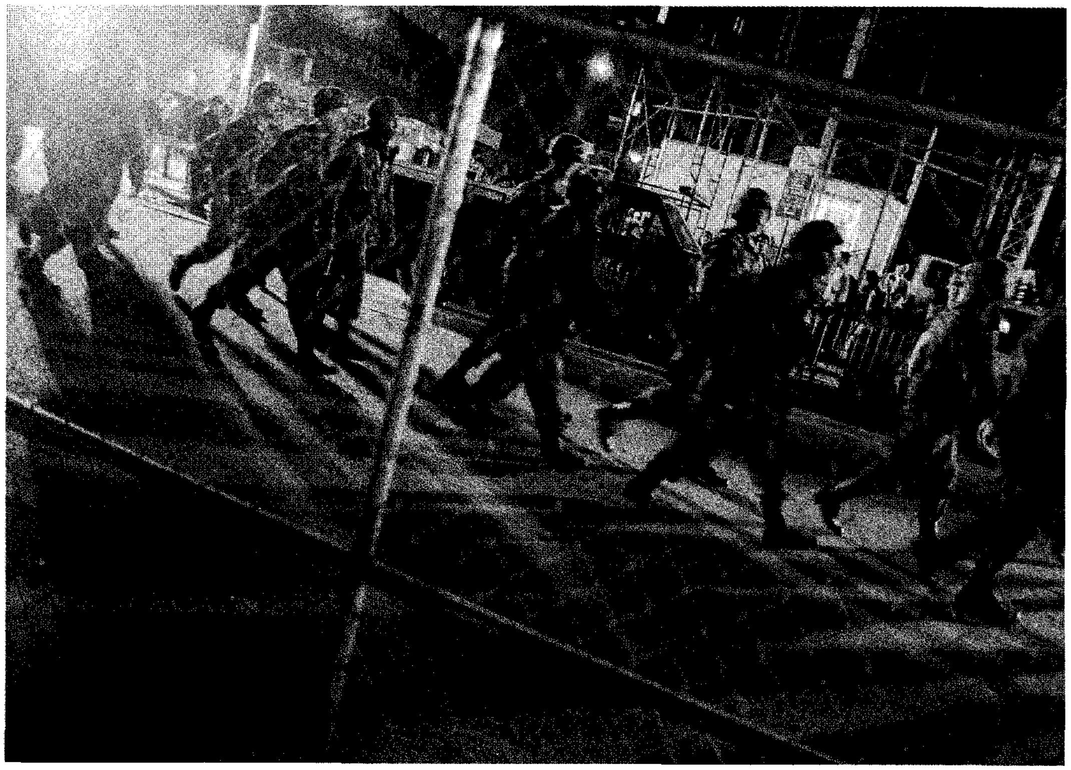
BROTHERLY LOVE The funeral of fireman William Henry at St. Francis Church in Manhattan. For most of us, it's impossible to fathom the courage of those who rushed in while others rushed out, but those carrying the coffins last week understand.

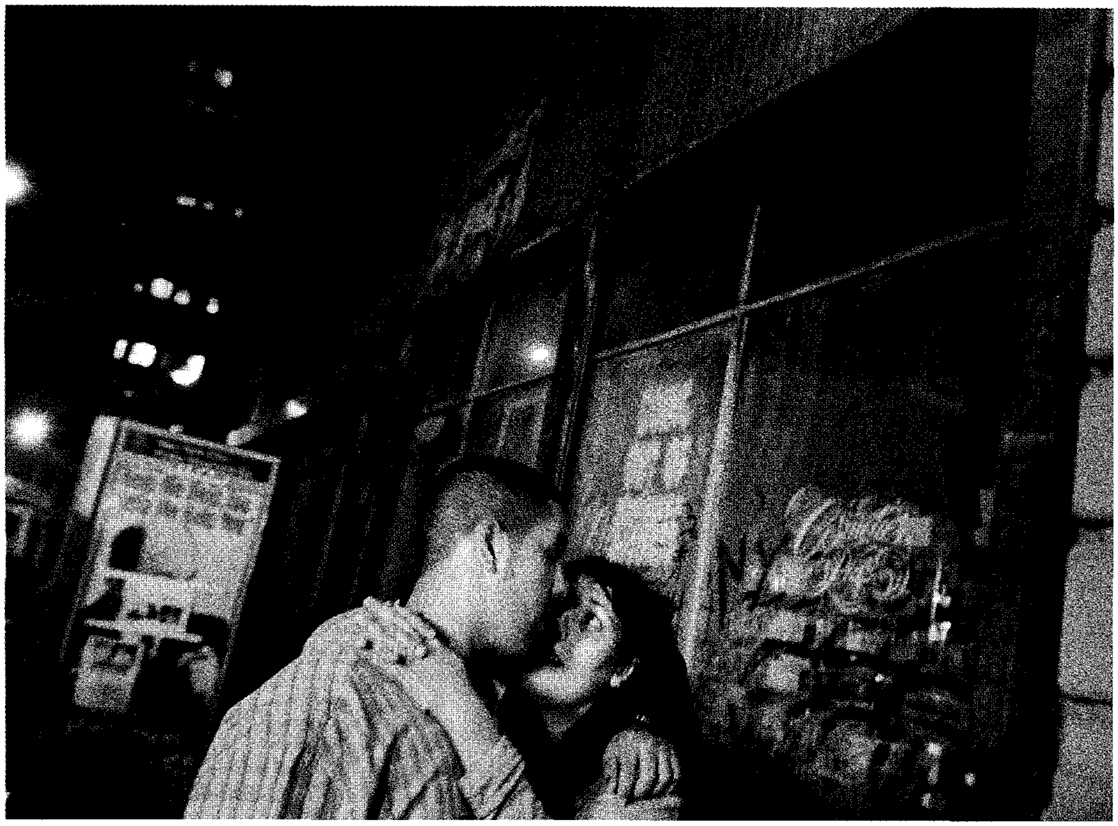
VII Photo.

VIGILANCE AND MOURNING Opposite, the classic silhouette of a New York cop walking through a special kind of hell near ground zero. Left, firemen are honored at Union Square. Below, outside St. Francis, a woman has just been told, "You will see him again."

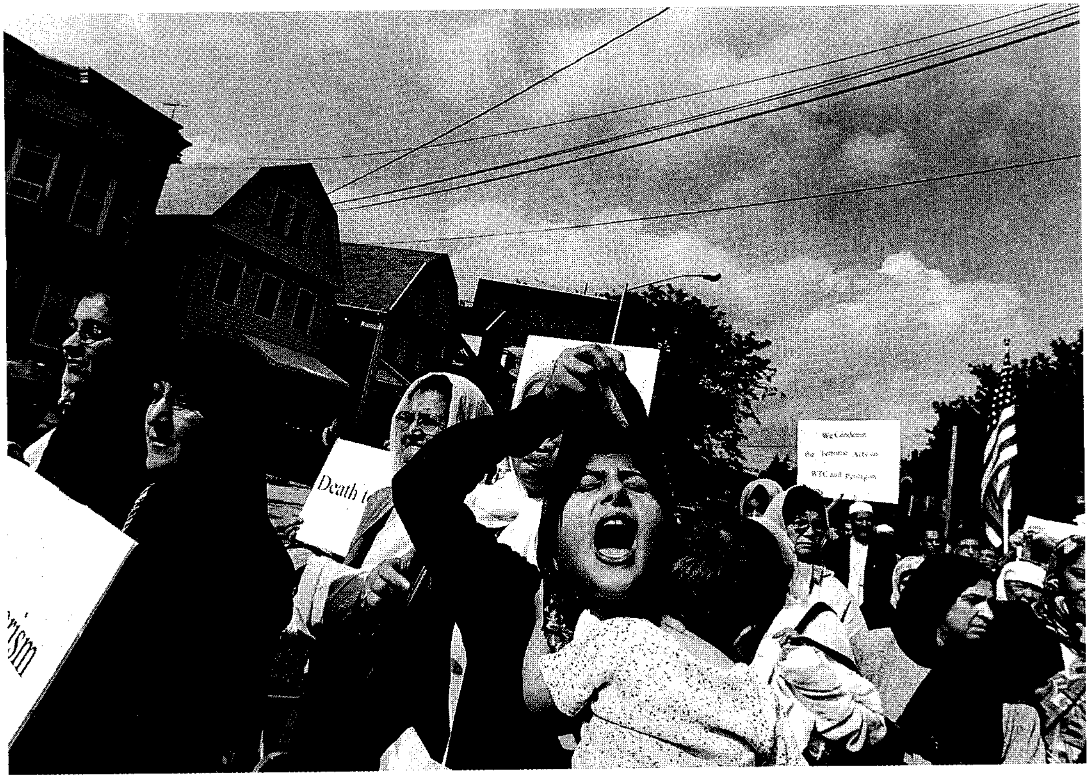
NO STANDING
MON THRU FRI 7AM-7PM
NO STANDING
EXCEPT TRUCKS
LOADING & UNLOADING
EXCEPT AUTHORIZED VEHICLES

CHANGING OF THE GUARD Right, guardsmen march through lower Manhattan. "So this is New York," one says. He's from Indiana and wants to know if the Jets are going to have a good year.





HEART AND HOME Above, at the edge of the frozen zone, barred from their apartment, lovers kiss, then cry, then kiss again. Right, on the Staten Island Ferry at dawn, a moment to see what is missing and what remains.

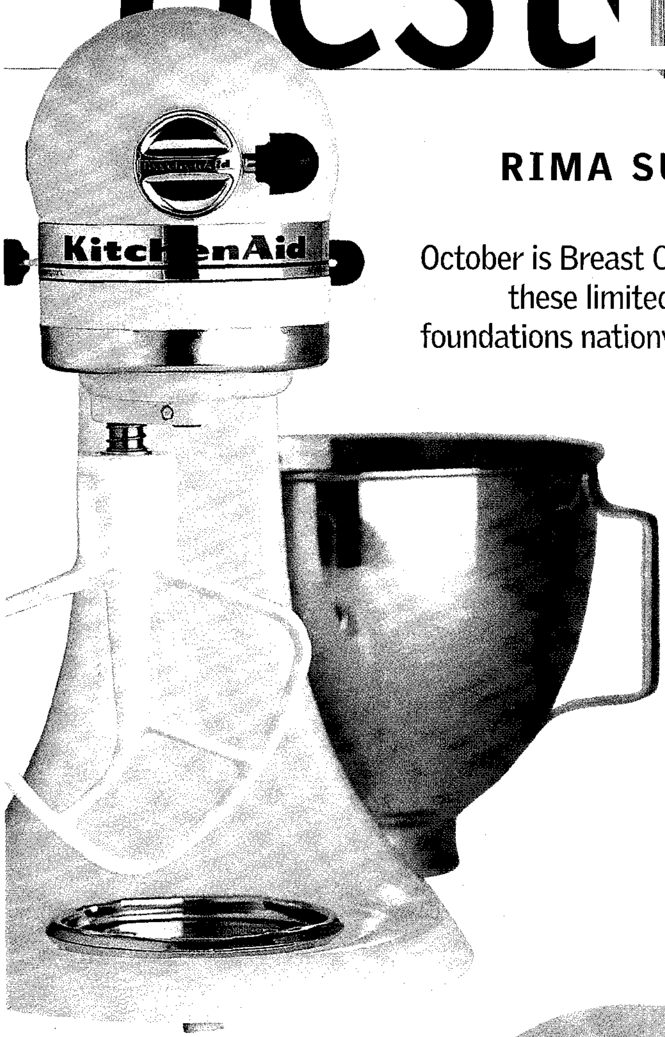

Death t
We Condemn the Terrorist Attacks on WTC and Pentagon
rism

RALLYING CRY Left, in Flushing, Afghans march against terror after prayers at a local mosque.

Best Bets

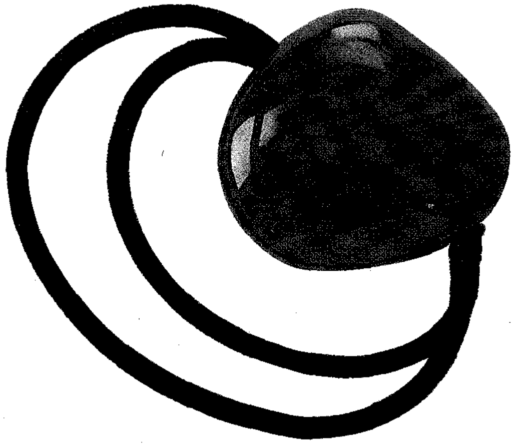
RIMA SUQI

October is Breast Cancer Awareness Month. Proceeds from sales of these limited-edition products benefit research organizations and foundations nationwide. For more information, go to nbcam.org.



Recipe for Success KitchenAid is donating $50 from every sale of its "Cook for the Cure" Ultra Power Stand Mixer to the Susan G. Komen Breast Cancer Foundation ($289.99).

► WWW.KITCHENAID.COM

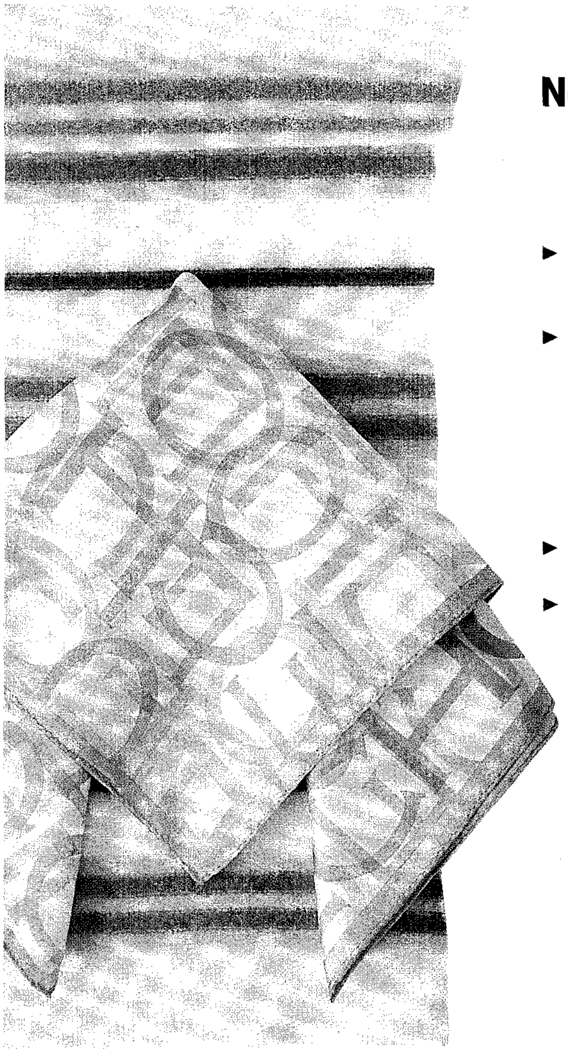


Serve up a Cure
Serve up a Cure
Serve up a Cure

Protect and Serve Penn is donating half the proceeds from sales of these limited-edition balls to SHARE (Self Help for Women With Breast or Ovarian Cancer), Strang Cancer Prevention, and the Greater New York Susan G. Komen Breast Cancer Foundation ($10 for a pack of three).

► WWW.TENNISEXPRESS.COM

PHOTOGRAPHED BY ERIC PIASECKI

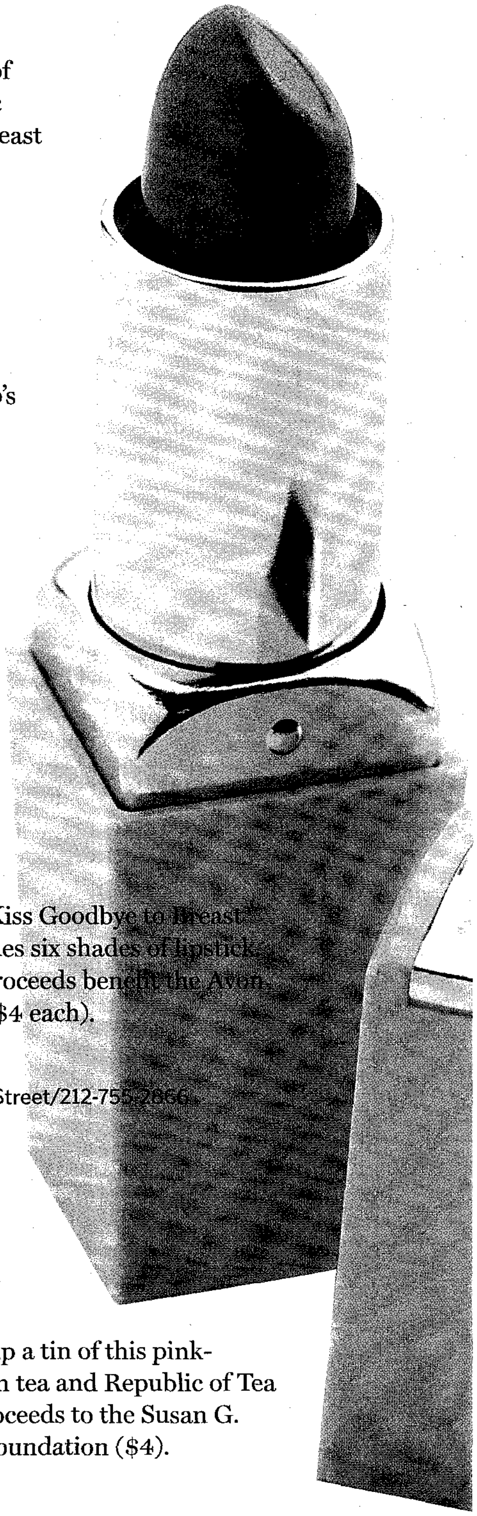


Neck to Neck Thirty percent of profits from sales of Burberry's chic wool scarf go to Fashion Targets Breast Cancer ($75).

- ▶ **SAKS FIFTH AVENUE**
611 Fifth Avenue, at 49th Street
212-753-4000
- ▶ **BURBERRY**
10 West 57th Street/212-765-7470

Five percent of proceeds from Echo's Logo Scarf go to Memorial Sloan-Kettering Cancer Center ($28).

- ▶ **MACY'S HERALD SQUARE**
151 West 34th Street/212-695-4400
- ▶ **BLOOMINGDALE'S**
1000 Third Avenue, at 59th Street
212-705-2000



Lip Service Avon's "Kiss Goodbye to Breast Cancer" collection includes six shades of lipstick. Twenty-five percent of proceeds benefit the Avon Breast Cancer Crusade ($4 each).

- ▶ **AVON**
725 Fifth Avenue, near 56th Street/212-755-2866
www.avoncrusade.com
800-FOR-AVON

Pony Up All of the proceeds from every sale of Colette Malouf's resin ponytail holder go to Fashion Targets Breast Cancer ($21).

- ▶ **BERGDORF GOODMAN**
745 Fifth Avenue, at 57th Street/212-753-7300
- ▶ **BIGELOW PHARMACY**
414 Sixth Avenue/212-533-2700

Potent Brew Pick up a tin of this pink-grapefruit-flavored green tea and Republic of Tea will give 9 percent of proceeds to the Susan G. Komen Breast Cancer Foundation ($4).

- ▶ **GARDEN OF EDEN**
162 West 23rd Street/212-675-6300
7 East 14th Street/212-255-4200
180 Montague Street, Brooklyn/718-252-5289

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New York metro
Sign up for the **Best Bets Daily Newsletter** at www.nymetro.com/newsletters. Every Monday through Friday, we'll e-mail you a new "Best Bet" and a "Sales & Bargains" update. While you're there, search our online guide to more than **1,500 of New York's best shops.**

BRIDIE CLARK

Call to Order

Looking for a good excuse to clean house? Give your old clothes a new life—and free up precious closet space for all your fall purchases.

YOUR OLD POWER SUITS, THE kids' baby clothes . . . It's fine for nostalgia to occupy an important place in your heart, but must it all be crammed in your closet? This fall, rethink your pack-rat ways. The following charities are no longer accepting clothing donations for the WTC relief efforts, but they'll still make good use of the threads you're ready to retire—and get you a tax deduction for all donations.

The Salvation Army: Eight thrift stores in the city fund the company's residential facility for substance abusers. Clothes must be in clean, wearable condition. The stores will pick up furniture (call 800-95-TRUCK). For the nearest drop-off location, call 212-757-2311. Unsure how much your stuff is worth? Check the Valuation Guide at www.salvationarmy.org.

Housing Works: Proceeds fund housing, support services, job training, and advocacy for homeless people afflicted with HIV and AIDS. Clothes must be in good shape. The company will pick up only if you have a lot—say, ten trash bags' worth—or really expensive designer pieces that make it cost-effective to hire movers. Call 212-366-0820 for the nearest drop-off location (taxi fares up to $10 will be reimbursed with store credit). *143 W. 17th St.*

Dress for Success: Donations of gently worn office attire go to women who can't afford to dress for job interviews. "Our most immediate need is size 12 and up," says the company's executive director. Check out www.dressforsuccess.org or call 212-545-DSNY for drop-off locations. *32 E. 31st St., Ste. 602.*

Spence-Chapin Thrift Shops: Proceeds benefit New York City adoption programs. These stores sell everything from armoires to glassware—so don't restrict your cleaning fervor to your closet. They'll pick up furniture and massive amounts of clothing. *1473 Third Ave., near 83rd St. (212-737-8448); 1850 Second Ave., near 95th St. (212-426-7643).*

Memorial Sloane-Kettering Cancer Center Thrift Shop: Proceeds support hospital and patient-care programs. Free pickup for furniture. *1440 Third Ave., near 82nd St. (212-535-1250).*

Cancer Care Thrift Shop: Proceeds pay for counseling services for cancer patients and their families. Bring stuff in yourself, and the shop will reimburse the cost of your cab fare with store credit or a tax deduction. If you have merchandise of exceptional quality and value, these people will pick it up. *1480 Third Ave., near 83rd St. (212-879-9868).*

Career rack: Dress for Success's recycled office attire.

Picks of the Week

Maria Turgeon's chic, durable totes and weekend duffel bags are 50 to 75 percent off. A patchwork leather weekender is $150 (regularly $430), and totes are $100 to $150. *153 W. 27th St., Room 400 (212-229-0077); cash only; Tues.-Thurs. 10-6; 10/2-10/4.*

Assaf I, Ltd. is clearing Jennifer Tyler's office-friendly separates at 60 to 80 percent off. Sweaters were $395 to $450; now $95. *24 W. 40th St. (212-278-0121); A.E., M.C., V.; Mon.-Fri. 9-6, Sat.-Sun. 11-5; through 10/7.*

Antiquarius is taking 40 to 50 percent off a warehouse full of European and African furniture. A Persian rug is now $10,000 (from $22,000); an armoire is $3,750 (from $7,500); an African mask is $375 (from $750). *183 Concord St., Brooklyn (212-343-0311); A.E., M.C., V.; 10-9 daily; 10/6-10/21.*

Tocca's fall collection—cute shift dresses (now $85, normally $198 to $400), skirts (now $65), coats ($125), and knitwear—is 50 to 75 percent off. A cashmere tie-neck sweater, regularly $275, is $75. *261 W. 36th St., second floor (212-947-4748); A.E., M.C., V.; Mon., Wed., Fri. 10-6, Tues., Thurs. 10-7, Sat. 10-4; 10/8-10/13.* ■

New York metro

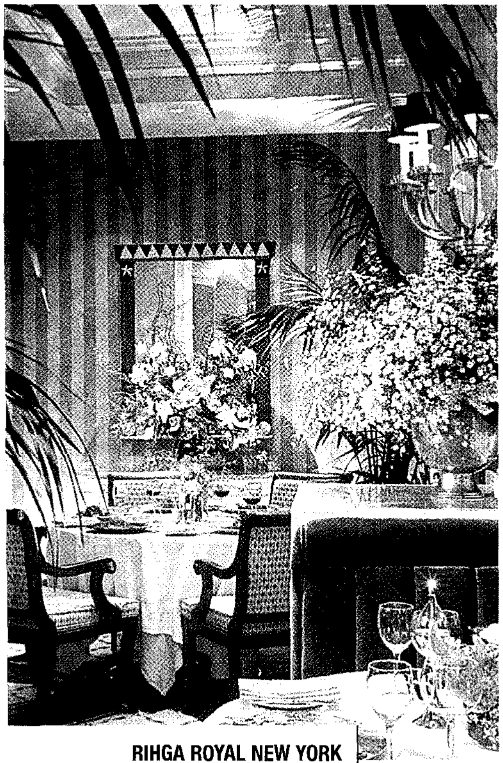
Daily Updates! Go to www.nymetro.com/sales for "Sales & Bargains" updates Monday through Friday or to search our online guide to more than **1,500 great New York shops.**

Photographed by Kenneth Chen.

Corporate
ENTERTAINING
2001

The business of New York is business. With that said, the best way to schmooze a client, close a deal, or host an offbeat office party is to set up shop in one of the city's dining spots. Breakfast, lunch, dinner, after-hours – no time is the wrong time to deal.

Creative Services Director **Beverly Hood Allen** / Editor **Christy Casamassima**
Creative **Teri Sanders Studio** / Writer **David Butwin** / Research **Lory Conklin**



RIHGA ROYAL NEW YORK

The Royal Touch

Down at street level or up in the penthouse clouds, it's business as usual at the **RIHGA ROYAL NEW YORK** (151 W. 54th St., 468-8725), a hotel of 1920s French Art Deco distinction, all murals and crystal chandeliers and antiques. Step out of the midtown flutter and into the tranquil Halcyon restaurant (468-8888). The food is New American, the service crisp but unobtrusive. Or retreat to the Halcyon Lounge, just right for light lunch, cocktails, supper or snacks while making your points. Pianist Tony Terini makes like Count Basie from Tuesday through Saturday 4 to 8 p.m., while singer, pianist and synthesizer Cathy Herndon comes on at 8:30 p.m. Tuesday through Saturday, playing Gershwin, Porter and contemporary tunes 'til midnight. For full-blown business events, the 53rd and 54th floors are symphonies of penthouse possibilities. There are two wings each of the Gershwin and Majestic Penthouses, accommodating 75 to 200, and the smaller Riverview Penthouse holds 50. This whole duplex area can take 450 standing. The food up there is contemporary American with views to all corners of the city.

MARTINI'S

Classic Cocktails and Casual Fare

At **MARTINI'S** (810 Seventh Ave., 767-1717) it makes good business sense to get under way with one of the house's famous martinis, made from 18 different international vodkas. Try a James Bond 007, a Bombay Sapphire, or the award-winning Cosmopolitan. Your colleagues and clients, especially those from afar, will love dining on the outdoor patio, a yawning 100-foot stretch along West 53rd Street. Even in the winter, there are only glass panels between you and the passing Gotham parade. Cast parties are a big hit in this Theater District standby. For group events, you can rent the patio or the entire restaurant. Chef Richard Krause operates an open kitchen with a wood-fired grill and wood-burning oven producing his own brand of California-Italian specialties – Tuscan tomato soup, four-greens salad with pancetta, and a heavenly homemade pappardelle.

A High-Energy, Multimedia Experience

What client in your clutches can resist the high-energy atmosphere of **OHM** (16 W. 22nd St., 229-2000; www.ohmnyc.com), a sprawling Flatiron nightclub, restaurant, and lounge. Multimedia, advertising, financial, and entertainment firms love to book Ohm for private functions seven days a week.

On the weekends it's a hit for dining, cocktails, and dancing. Close a deal or court a client over a candlelit dinner featuring global-infused cuisine, with touches of Asian, French, Italian, and Latin influences. There is nonstop action on the ground-floor Grand Plaza, with its landmark columns, velvet furnishings, and main dance floor. For more intimate business schmoozing, there's the Amber Lounge downstairs, stuffed with plush-fabric sofas and comfortable club chairs.

OHM

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. . . elegant private party facilities, unique wine cellar dining, premium cigars & drinks in the cigar lounge.

DALLAS DENVER FORT WORTH LAS VEGAS NEW YORK ORLANDO

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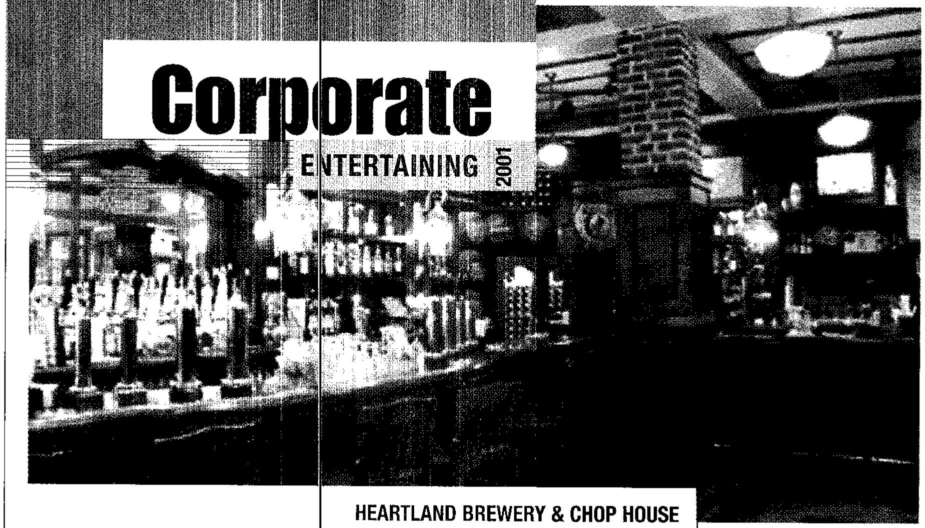


HEARTLAND BREWERY & CHOP HOUSE

Relaxed Chop House Brews Big Fun

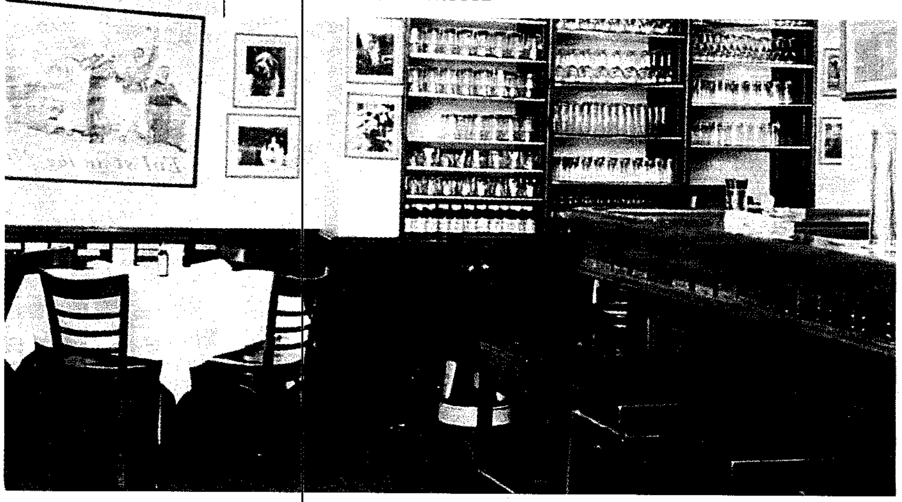
There's always something brewing at **HEARTLAND BREWERY & CHOP HOUSE** (127 W. 43rd St., 646-366-0235; www.heartlandbrewery.com), a clubby dark-paneled restaurant and brewery that opened early this past summer and is convenient to the Theater District. Whether you grab a table in the main room or book one of three private-party rooms in back, the coppery machinery of the house brewery is always in view, turning out five menus and three seasonal beers. "We're a steakhouse but a casual one, and our food is more relaxed and approachable than a steakhouse menu," says director of operations Richard Pietromonaco. That means full-entree items like pan-roasted chicken with fava-bean risotto, lemon-crusted salmon, and fresh Maine crab cakes. The Chop House is open every day for lunch and dinner, and there's also a ready slot from 3 p.m. to 5 p.m. for doing quiet business.

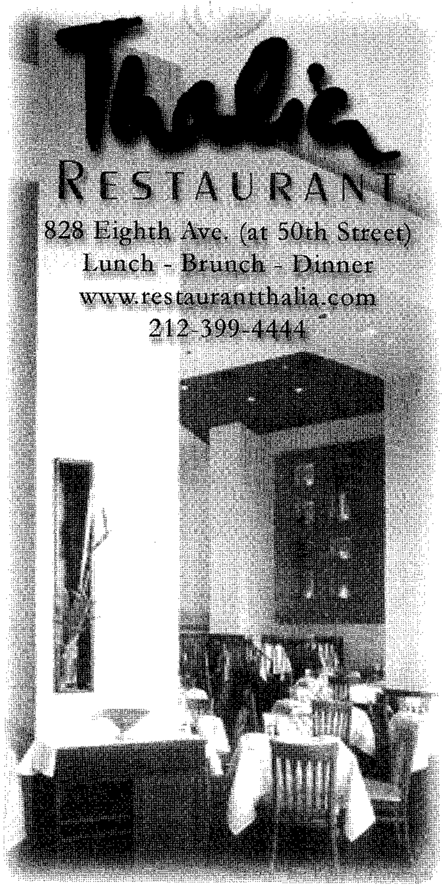
Clubby Steak House Charms Clients

The scent of deal making is almost as palpable as the aroma of sizzling beef at the clubby **BEN BENSON'S STEAK HOUSE** (123 W. 52nd St., 581-8888, banquets call Susan 581-8390; www.benbensons.com). "We do a ton of corporate dinners Tuesday, Wednesday, and Thursday, and we have closings left and right," says a Benson's executive. "And a lot of our regular diners have set tables with their own nameplates." Prime steaks are the thing, but don't overlook the jumbo lobster and crab cakes.

Request a table on the front platform, a favorite venue for high-profile customers like George Steinbrenner, Don Meredeth, NHL comish Gary Bettman, hizzoner Rudy, and hizzexoner Ed. Some like to eat and deal in the bar; or take a booth in back. Once a bastion of masculinity, Benson's is now popular among powerful female execs from a variety of fields. There is private dining upstairs, for a maximum of 80 for a sit-down dinner and 125 for cocktail parties in the holiday season.

BEN BENSON'S STEAK HOUSE





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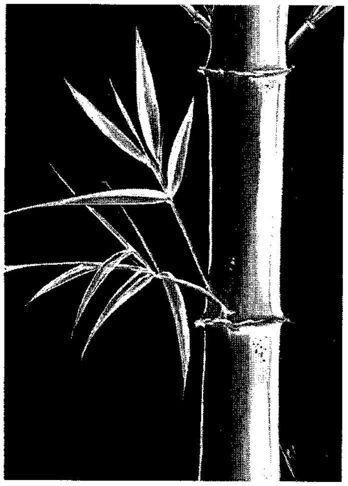

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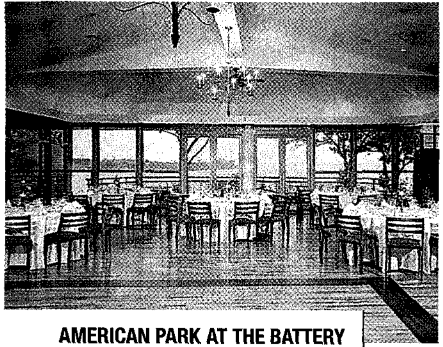
Fruits of the Sea

You can almost whiff the Sheepshead Bay waterfront when you and your clients tuck into a giant lobster at **LUNDY BROS. RESTAURANT IN TIMES SQUARE** (Broadway at 50th Street, 586-0022; www.lundybros.com), the new Theater District cousin of the Brooklyn seafood institution. There's no resisting the incomparable service, the legions of bustling white-jacketed waiters, and the classic Shore Dinner, which includes a hearty salad, lobster, half a roast chicken and dessert (Boston cream pie, apple crisp). Popular too are fixtures like baking-powder biscuits, bowls of New England clam chowder, big tureens of steamer clams. Steak lovers may also apply. The walls speak of Brooklyn's storied past, with photos of Ebbets Field, Coney Island, and the mother ship at Sheepshead Bay.

LUNDY BROS. TIMES SQUARE RESTAURANT



AMERICAN PARK AT THE BATTERY

On the Waterfront

With the New York harbor and Statue of Liberty as backdrop, how can you fail to close a deal at **AMERICAN PARK AT THE BATTERY** (Battery Park opposite 17 State St., 809-5508; americanpark.com). Here at the tip of Manhattan in sylvan embrace of Battery Park, executive chef Rad Matmati completes the package with a fetching new American cuisine leaning appropriately to fish dishes. But start out by toasting the view, perhaps with the house's legendary Bloody Mary. From May to September, the restaurant's dazzling terrace, The Grill at American Park, brings you ever closer to the scenery, while serving a lighter menu than the main dining room, with live music Monday through Saturday evenings and daytime Saturday and Sunday.

Don't just listen to my dad, read this.
-Rocky

"Ben Benson's is a New York treasure... white-aproned waiters push along service trays arranged with gorgeous cuts of beef and some of the finest steakhouse side dishes anywhere." GOURMET MAGAZINE

"Ben Benson's is my nominee for top steakhouse because it does so many things as well or better than anyone else." CRAIN'S NY BUSINESS

"Not only are the steaks, chops, and accompaniments first rate here, there is also a real chef in the kitchen." FODOR'S NEW YORK CITY GUIDE

"The affable Ben Benson himself is always on hand to greet customers with the promise of great sirloins, 4-pound lobsters and a stock of wines as strong in big Bordeaux as it is in Napa Valley giants." WINE SPECTATOR

Ben Benson's
STEAKHOUSE

123 WEST 52ND STREET, NEW YORK, NY, 10019 (212) 581 8888

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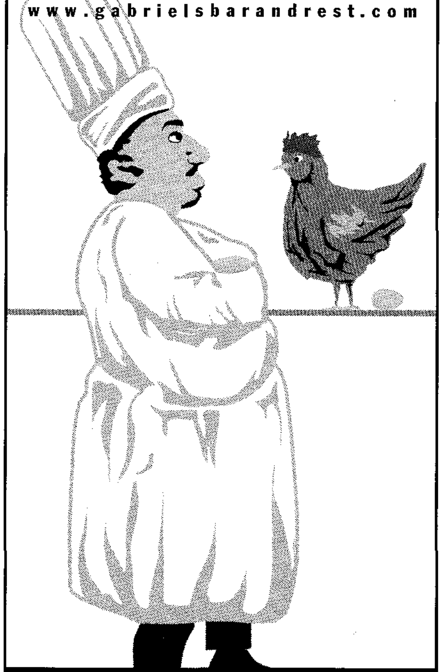
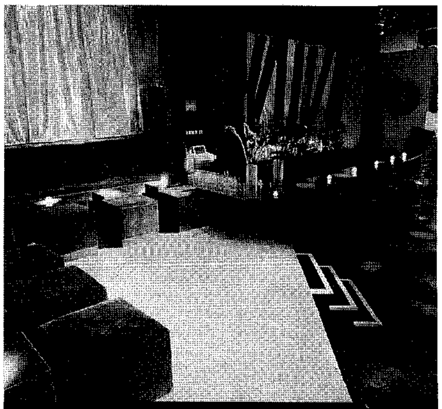


Winner of Wine Spectator
Award of Excellence '97, '98, '99, '00
"The service is charming, the food is appealing, run by real people." Ruth Reichl, NY Times



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Where To Go Before and After the Show.

MARTINI'S

Martini's Restaurant offers patio dining under a canopy of lights nestled in the very heart of the Theater District. Savor rustic Italian cuisine with a California twist created by celebrated chef Richard Krause.

Martini's extensive menu is the civilized way to begin your theater evening or the best place for your curtain call–with prices so fair they deserve a standing ovation.

Casual dining in the heart of the theater district. MARTINI'S RESTAURANT AND BAR

810 Seventh Ave. at 53rd Street

RIESE RESTAURANTS (212) 767-1717

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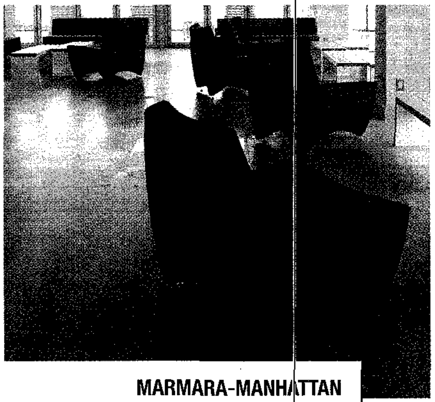
Corporate ENTERTAINING 2001

DEL FRISCO'S DOUBLE EAGLE STEAK HOUSE

Power [illegible] and Serious Steaks

You can bank on good business vibes at **DEL FRISCO'S DOUBLE EAGLE STEAK HOUSE** (1221 Sixth Ave., 575-5129), a former Irving Trust bank turned into a swank, big-shouldered steakhouse in the heart of midtown media and finance country. The power tables are up front or at the mezzanine booths and banquettes with their 28-foot-high windows looking out onto Sixth Avenue. Groups can book any of four private or semi-private rooms in this tri-level eatery, and all come with full audio-visual gizmos and DCS hookups. The downstairs rooms, with a private bar, were rebuilt out of the spacious old bank vault and now boast wood-paneled walls and wrought-iron banisters.

The Wine Cellar room, with flagstone floors, is bordered by a vast, glassed-in wine cellar that holds over 800 rare selections. Some prefer the private Diamond Room, closed on three sides with the fourth side opening onto the public dining area. You tuck into prime-aged fillets, the house hit, but the crab cakes go fast too, and there are always four or five seafood dishes. Del Frisco's has lately scored with new $20 and $29.95 business-lunch specials. Dinner is every night, lunch weekdays. As The *Wine Spectator* has opined, "This is not a restaurant for the timid, but for those ready for a high-energy show." And bring an appetite for dessert. Whether it's cheesecake heaped with strawberries, or white-chocolate creme brulee, the portions are big and bold. Like Del Frisco's itself.



MARMARA-MANHATTAN

Rooftop Rendezvous

The sky's the limit when you book the 32nd floor Rooftop Lounge and terrace at **THE MARMARA-MANHATTAN** (301 E. 94th St., 427-3100; www.marmara-manhattan.com), an extended-stay hotel far from the maddening midtown crowd. The 360-degree view takes in the East River, Empire State Building, and the grand scope of the rest of Manhattan.

The rooftop, equipped with a high-tech entertainment system and high-style furnishings, will accommodate 50 to 150 people. You book your own caterer, but the Marmara does all the rest.

Pan-Asian Artistry

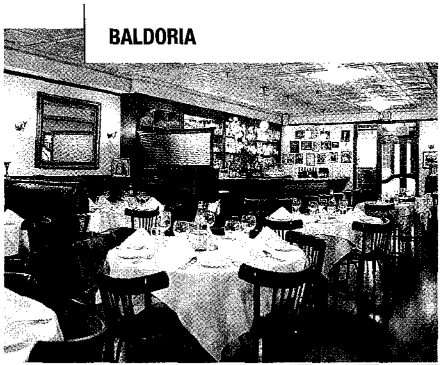
Extraordinary food, unique setting, and reasonable prices make **MI RESTAURANT** (66 Madison Ave. between 27th and 28th streets, 252-8888; www.mirestaurant nyc.com) a new Gramercy Park favorite. Mi (means "beautiful" in four Asian languages) is a visual and gastronomic Pan-Asian fusion – a hit for doing lunch or dinner business. Owner Sook Kang and her staff welcome you into a dining room filled with the arts and crafts of Asia. New chef Gary Robins, a master of Pan-Asian cuisines, prepares and artfully presents a subtlety eclectic menu of original specialties. An excellent sushi bar is also on hand.

MI RESTAURANT

Rao's Redux

Something's always about to pop at **BALDORIA** (249 W. 49th St., 582-0460), just the place to celebrate a closing or to impress a new client. The name Baldoria (pronounced Ball-do-RIA) means a festive or crazy party, but you can always find the right schmoozing mood at either of the two bars. The two-level Italian eatery, which opened in the summer of 2000, is a close kin of Rao's, the famed East Harlem restaurant, but it's roomier, easier to get a table, the setting is Old World and the food comes from all corners of Italy. Popular items are lemon chicken, irresistible pastas, a 64-ounce rib chop for two or three. Companies can rent out the top floor for up to 100 guests.

BALDORIA



ASTRA

Dynamite Duo

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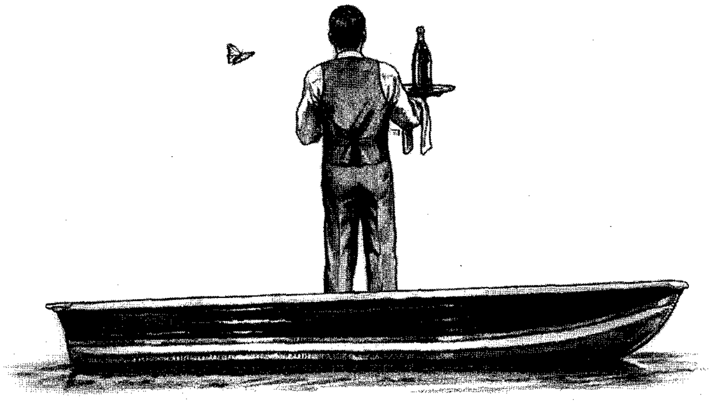

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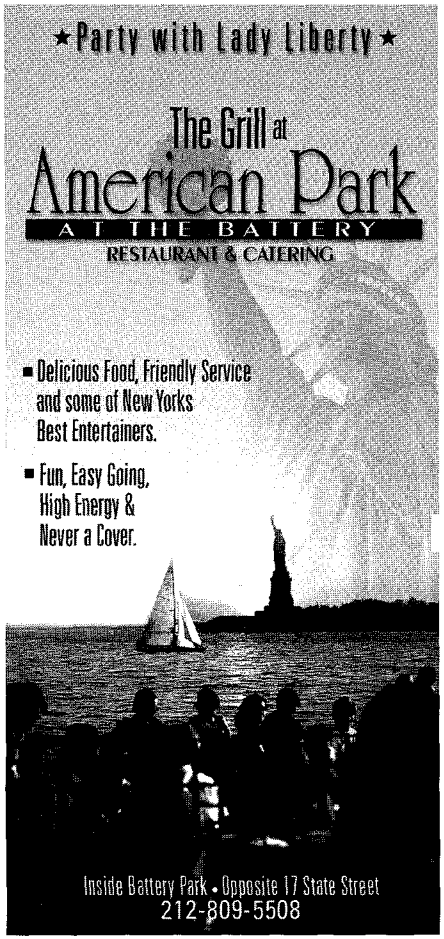
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Central Park's Hidden Gem

Even on a dreary fall or winter day, Manhattan's lake district comes alive when you sit and talk shop in the newly glassed-in front porch of **THE BOATHOUSE IN CENTRAL PARK** (East 72nd Street and Central Park Drive North, 517-2233). The butterfly lake shimmers with lights, the towers of Central Park South rear up nobly, and all around you the trees are hung with seasonal decorations.

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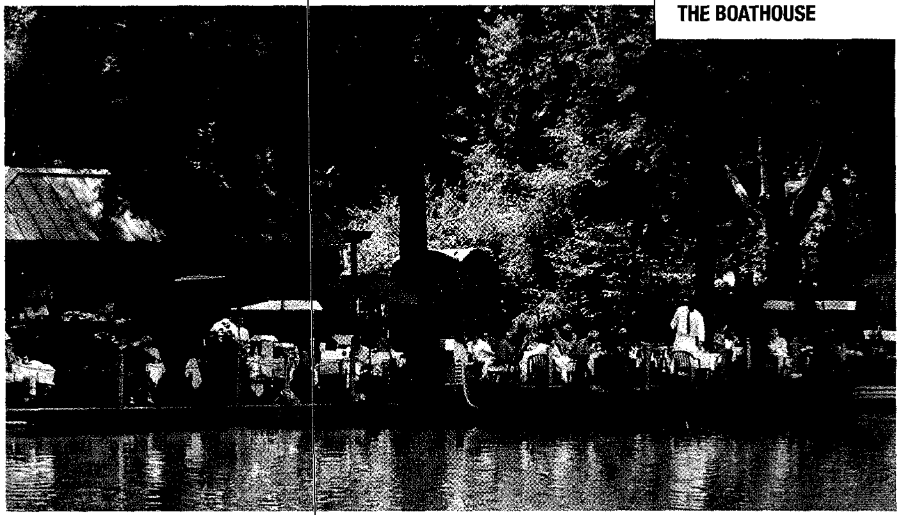
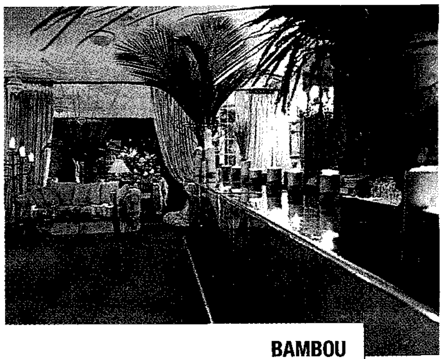
THE BOATHOUSE





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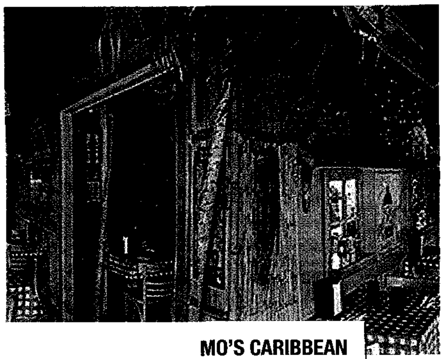
You'll feel like a 19th century planter when you retreat to the palmy spaces of **BAMBOU** (243 E. 14th St., 358-0012). Romantic and eclectic, never over busy or too loud, this 14th Street rendition of a Caribbean great house will seduce you and your companions every which way. Get in the mood at the bar with a Bambou Martini, Haitian rum, and French vermouth; or a Cuban Mojito; then move into the dusky, fan-cooled dining room. Open only for dinner, Bambou scores with a rare English-French-Caribbean fusion. Dig into starters like crab cakes with avocado butter, chive oil, and balsamic molasses syrup; or an entree of fresh stuffed snapper with sweet potato purée. For special group events, rent out the whole 70-seat dining room.



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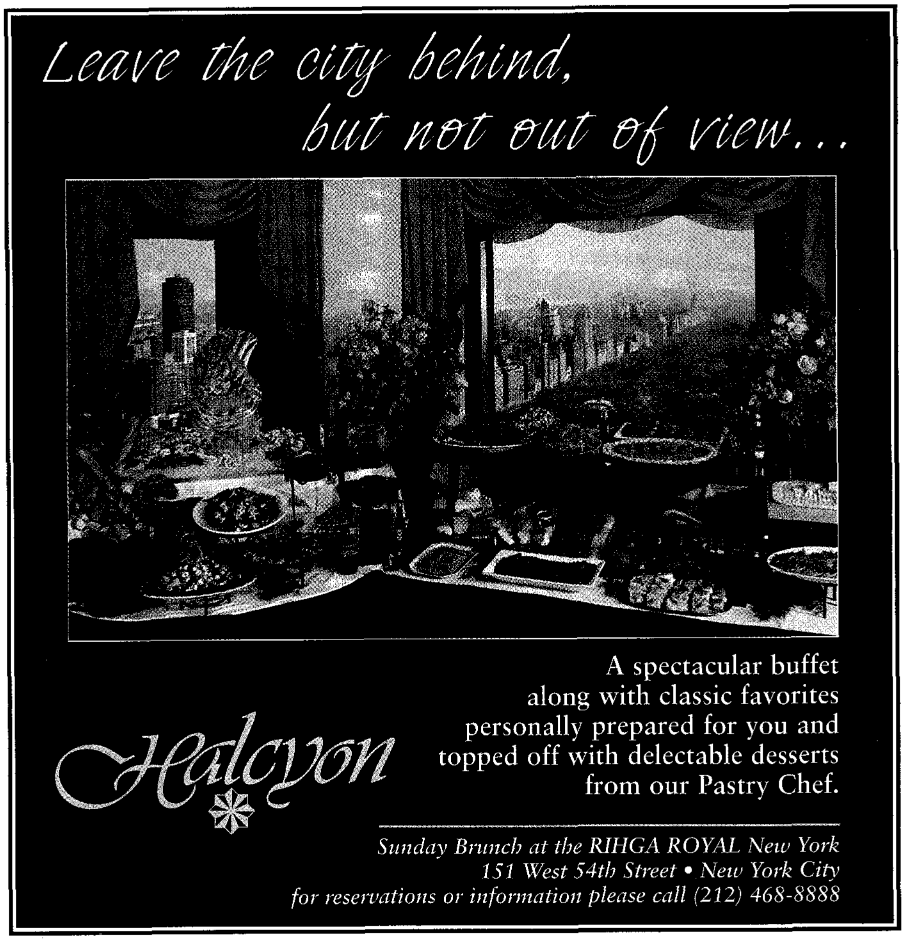
Come in out of the nightly singles buzz of the east '70s and schmooze a client or do a corporate event at **MO'S CARIBBEAN BAR & MEXICAN GRILL** (1454 Second Ave., 650-0561; www.nycbestbars.com). Mo's, which has recently switched to more of a savvy Mexican menu but still serves its Caribbean favorites, like jerk chicken and coconut shrimp, has a stylish, glass-enclosed corner cafe perfect for talking business. Inside, the main room throbs with fun and big TV sports screens. For small corporate meetings you can rent The Havana Room, reached by a separate entrance at 306 E. 76th St., done up to look like Fifties Cuba. Here you eat the house specialties or order from a special catering menu. Mo's is open weekdays from 4 p.m. to 4 a.m., weekends noon to 4 a.m.



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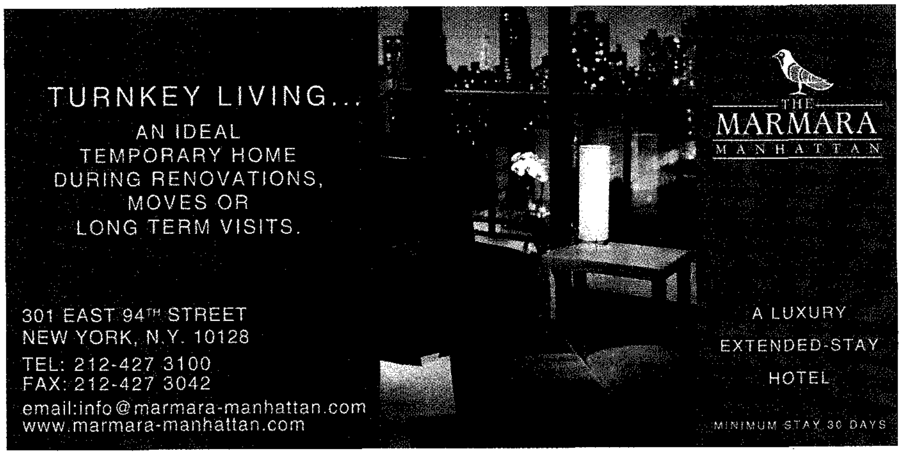

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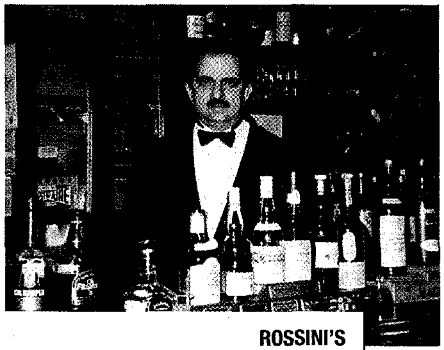


ROSSINI'S

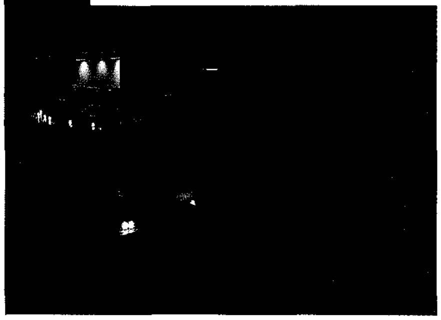
Classic Italian

There's something about **ROSSINI'S** (108 E. 38th St., 683-0135) that brings the faithful back again and again. "Some of our business lunchers are here two-three days a week," says Gerry Bernaz, an owner. "They know our tables are large and there's plenty of space between them, and they know they won't see the same menu every time." To that end, Rossini's varies and rotates its Northern Italian specialties and serves such American standbys as steaks, chops and grilled fish. The bar and lounge, set off by a passageway and open to smoking, is a favorite lunch retreat for area building contractors, who like their cigars. Groups of 50 or more can book the entire lower half of the two-level restaurant.

Flatiron Fusion

Down in Flatiron country you'll wow your clients with the red-plush cool of the red-hot supper club **HUSH** (17 W. 19th St., 989-4874; www.hushnyc.net). Start the ball rolling early, even as a lively, with-it, after-work crowd grazes round the bar. The supper menu is a blend of new-American and Latin-Asian fusion, boasting "fun" food to share and a list of creative pizzas such as Peking duck, Tandoori chicken and aged goat cheese. You can dine until 11 p.m. and then Hush loses its hush, turning into a happening disco that will put the final stamp on the deal you just closed. Fridays the disco is Latin fusion while the LOVESHACK group works the main room, with house DJ Riz playing hip-hop and your basic classics. Hush will stage private functions and corporate events to your needs and taste.

HUSH



A Weekly Guide to Culture and Upcoming Events

Edited by Christopher Bonanos

Movies

Grateful Dawg

Opens October 8

A $35 minimum donation will get you into this special advance screening of *Grateful Dawg,* a behind-the-scenes look at the friendship and musical collaboration between mandolin master David Grisman and Jerry Garcia (pictured). Proceeds go to the New York Police & Fire Widows' & Children's Benefit Fund and to the Windows of Hope Family Relief Fund. (For information, call 212-833-5752.)

Best of the Week

Theater

Thou Shalt Not

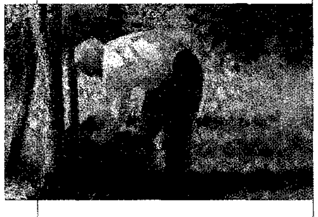
At the Plymouth Theatre

Thérese Raquin, Émile Zola's noir tale of lust and attempted murder, is updated, set to music and transposed to New Orleans with the help of two double-threats: Susan Stroman, director-choreographer of *The Producers* and *Contact*, and Harry Connick Jr., making his debut as a composer-lyricist. (See listing, page 87.)

Art

Neo-Impressionism: The Circle of Paul Signac

Begins October 2



This show of more than 60 canvases explores the work of Paul Signac, Charles Angrand, Henri-Edmond Cross, and others, all of whom were influenced by the pointillist technique introduced by Georges Seurat (*The Gardener*, shown) in the 1880s. (See listing, page 93.)

Restaurants

Windows of Hope Family Relief Fund

October 11

Providing aid to the families of those who worked in the food-service businesses throughout the World Trade Center complex, restaurants and food establishments around the world will be donating at least 10 percent of their evening sales for one night only; participants include Ouest, Beacon, and Town.

Classical

Carnegie Hall's 111th Season

Begins October 3

Its patron saint, Isaac Stern, may be gone, but because of him, Carnegie Hall carries on. The Berlin Philharmonic kicks off the new season with this gala benefit, featuring Anton Webern's Six Pieces for Orchestra, Op. 6, and bass-baritone Thomas Quasthoff. (See listing, page 106.)

Nightlife

Björk

October 4 and 5

Others may have canceled concerts, but the unpredictable Icelander (pictured) will keep her date at Radio City Music Hall this week, performing selections from her minimal, introverted new album, *Vespertine.* (See listing, page 103.)

Books

Hughes: The Private Diaries, Memos, and Letters

By Richard Hack; New Millennium Press; $28.00

Howard Hughes was one of the most eccentric billionaires in American history—and the field is crowded—but we didn't know *how* eccentric until we read these incredibly strange business memos and a collection of ghoulish autopsy findings. In bookstores now.

HUGHES

THE PRIVATE DIARIES, MEMOS AND LETTERS

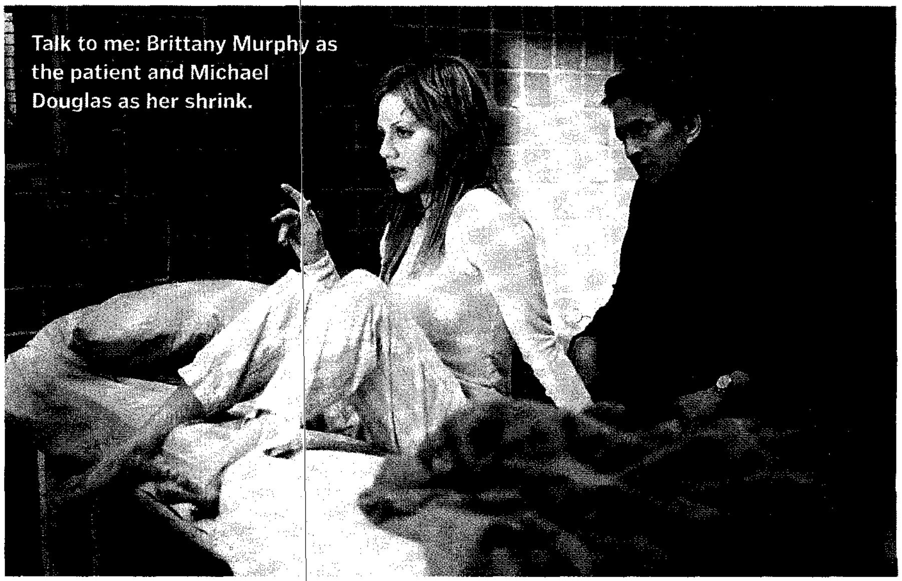
The Definitive Biography of the First American Billionaire

Richard Hack

Photographs: clockwise from top left, Susana Millman; Metropolitan Museum of Art; Inez van Lamsweerde and Vinoodh Matadin.

Aversion Therapy

He plays a child psychiatrist, but Michael Douglas doesn't have the cure for this misguided thriller; as a dopey fashion model, Ben Stiller doesn't have a clue.



Talk to me: Brittany Murphy as the patient and Michael Douglas as her shrink.

WHEN MICHAEL DOUGLAS played a dissolute English-lit professor in *Wonder Boys*, his scruffy lassitude was keenly enjoyable to watch. Douglas has so often played overwrought in the movies that his underwrought portrayal in that film looked less like a change of pace than like a liberation. Unfettered by wrath, snarl-free, he seemed to be truly enjoying himself for once. But then came *Traffic*, where he hardened his jaw for Academy voters, and now there's **Don't Say a Word**, in which Douglas once more offers up his taut profile for our contemplation. Playing a psychiatrist whose 8-year-old daughter is kidnapped, he gives a more nuanced performance than you may have dreaded, but it's still in the clenched Douglas mode. Maybe those nuances—the occasional dips into real feeling—are a holdover from his experience on *Wonder Boys*. When Douglas goes back to his usual wire-drawn demeanor now, there's an element of inauthenticity in it, as if he didn't really believe in what he's doing. Or maybe what he doesn't believe is the *tawdriness* of what he's doing. He's moved beyond this type of material, and yet here he is saddling himself with it once again.

It's not just Douglas who has been through it all before; so have we. *Don't Say a Word*, which was directed by Gary Fleder from a script by Anthony Peckham and Patrick Smith Kelly, should be therapeutic for all those members of the audience who think they're too thick to stay ahead of a typical mystery thriller's twists and turns. No such problem exists here: You would have to have been born yesterday to miss the switcheroos and reeking red herrings planted in this pulp.

Don't Say a Word
Directed by Gary Fleder; starring Michael Douglas and Brittany Murphy.

Zoolander
Directed by and starring Ben Stiller.

Douglas's Dr. Nathan Conrad, who treats troubled teens in his cushy Upper West Side practice, dearly loves his little daughter, and just in case we didn't register that fact, we're subjected early on to a nighty-night bedtime scene that would have given Dr. Seuss the hives. Clearly something awful is about to happen to the child, especially since her mother (Famke Janssen) is laid up in a leg cast from a skiing accident and it's Thanksgiving Eve. (There must be a computer scriptware program for this sort of by-the-numbers screenwriting.) When the daughter is kidnapped, it's a relief: The other shoe has dropped. Soon, enough shoes to fill Imelda Marcos's closet will drop.

The daughter's freedom will be secured only when Nathan elicits from his newest patient, the wraith-like young Elisabeth Burrows (Brittany Murphy), a six-digit number locked away in her buzzing brainpan. The kidnappers want this number, their passport to a stolen diamond, by day's end—or else they will do very, very bad things. Alternately babbling, taunting, and comatose, Elisabeth is being tended to by Nathan as a favor to a colleague (Oliver Platt) at the big, grimy mental institution where Nathan used to toil before he went upscale. Presumably, his current predicament is retribution for his opting to limit his practice to spoiled rich kids.

Having a psychiatrist use his wiles to elicit crime clues from a patient is a promising plot development, especially when the doctor's own fate is at stake and he must bring the patient into his own distress; but the filmmakers make so little of Nathan's clinical expertise that he might just as well be a cop, or your friendly local barkeep. And although Elisabeth is touted as a brilliant dissembler able to mimic any psychoneurotic state, she comes across more like Ophelia on the fritz. The expected matchup of wits between her and Nathan rapidly devolves into a surrogate daddy-daughter routine. This is a movie that wastes no time getting down to the soggy center of things. Amid the mayhem, no heartstring is left unpulled. I'm surprised nobody thought of giving Nathan's daughter a puppy for the bad guys to splatter.

Photograph by Ava Gerlitz.

BEN STILLER APPEARED AT THE 1996 VH1 Fashion Awards as male model extraordinaire Derek Zoolander, and the moment should have been this character's triumphant debut—and farewell. Instead, as director, co-writer, and star, Stiller has given Derek his own feature film, **Zoolander**, and the results, for the most part, are grim. Doesn't Stiller realize that the fashion world is already its own parody? As the deity defending his title of Male Model of the Year, the ultra-dim Derek sucks in his cheeks (all four of them) and strides about in what looks to be a flame-resistant silver snakeskin combo; he's aggressively fey and yet he's given a sort-of girlfriend (Christine Taylor), a *Time* magazine reporter, to dote on. Such is the daring of this movie. When he's playing a relatively normal guy ringed by eccentrics, as in *There's Something About Mary* and *Meet the Parents*, Stiller can be flat-out funny. In *Zoolander*, he's just one nutso among many, and he cancels himself out. Jerry Stiller brings some relish to the role of an old-time agent—the kind who flaunts his chest hair while wearing what could be a rug—but most of this high-fashion comedy is strictly off the rack.

IN BRIEF

THE FRENCH AUTEUR JACQUES RIVETTE has such a vaunted reputation for making forbiddingly long and abstruse movies that his new film, **Va Savoir**, which lasts a breezy two and a half hours, may disappoint his true believers. It's practically a hiccup in the Rivette canon, but I rather like parts of it. I was worried when I learned the film was about the complications of three men and three women during the run of a Pirandello stage production, but Rivette keeps the life-is-a-play metaphysics to a minimum, and the cast, including Jeanne Balibar and Sergio Castellitto, is attractive. . . . Stephen Frears's **Liam**, which is mostly shot through the eyes of a 7-year-old Irish Catholic boy (the marvelous little Anthony Borrows) in Liverpool during the thirties Depression, has some rapturously observant sequences concerning childhood; but when the story eventually bears down on piggy priests and the wages of sin and the local Fascist Party, Frears's normally deft hand turns uncharacteristically heavy. ■

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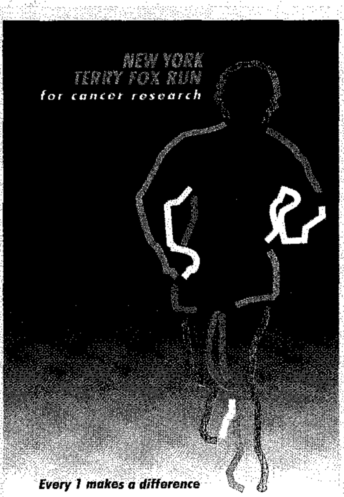

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BOOKS DANIEL MENDELSOHN

Foreign Correspondents

Two German writers address the seamless nature of guilt, memory, and commemoration—concerns that suddenly don't seem remote anymore.

AUSTERLITZ
W. G. SEBALD

Photograph by Michael Kraus.

TO THE VICTIMS OF MASS TERROR, and to their contemporaries, falls the painful duty of recording what happened, of counting the murdered and missing; to those who come afterward, and to their descendants, belongs the perhaps more complicated responsibility of remembering. How to commemorate the dead? Can victimhood—or guilt—be collective and inherited? How far does the blood-stained past reach into the present?

If these tortured questions are very much on everyone's mind right now, they also happen to be at the heart of **Austerlitz** and **Flights of Love**, two striking new works of fiction by German writers whose obsession with the burdens of remembrance and guilt have brought them deserved acclaim of slightly different varieties. W. G. Sebald is the greater artist but the lesser-known writer: His intricately melancholy earlier novels (*Vertigo, The Rings of Saturn,* and *The Emigrants*) strangely juxtapose haunted narratives and grainy photographs. Bernhard Schlink is the author of the 1999 Oprah pick *The Reader*, a narratively simple allegory about German guilt whose moral implications are dizzyingly complex. Though they focus more or less explicitly on the Holocaust, these authors' haunted and unsettling new works raise questions that seem, suddenly, to apply to events much more recent than the last World War.

Sebald's *Austerlitz,* typically of this author, manages to seem vaguely hollow at the core and yet extremely dense. The hollowness, the feeling that there's a gap at the center of things, is intentional: It's a nod to what you could call the moral ground zero of the twentieth century. Appropriately, the novel's main character is hollow, too. An architectural historian and amateur photographer who prefers things (banisters, stone arches) to people, Jacques Austerlitz was raised as Dafydd Elias, the son of a Welsh preacher. Only as a teenager did he learn that he was, in fact, adopted—the rescued child of Czech Jews who perished in the Holocaust.

Austerlitz
By W. G. Sebald
Random House; 304 pages; $25.95.

Flights of Love
By Bernhard Schlink
Pantheon; 320 pages; $23.

Of this past Austerlitz remembers nothing. Suddenly his unruffled if emotionally vacant middle age is disrupted by a triggered memory of his childhood that sets him off in search of details about his real parents. That search forces him to confront not only his own history but that of Europe itself. The recovered-memory motif is hardly just a nod to current psychotherapeutic trends: In Austerlitz, whose ignorance about his own identity has, he admits, made him shamefully unwilling to learn about the Holocaust in general, Sebald has created the perfect "naïve" character, one to whom everything we already know—the deportations, the camps, the gassings—is brand-new. This allows Sebald to *write* about it as if it were brand-new. The reaction of his character is all too familiar, but still valid. "Every detail that was revealed to me as I went through the museum . . . far exceeded my comprehension." Indeed.

And yet, most of the details that you get here aren't details about the Holocaust. Like his other novels, *Austerlitz* is filled with intimate descriptions of a host of seemingly unconnected items: the architecture of star-shaped fortresses, the spa at Marienbad, scarlet macaws and horned parakeets, Turner watercolors, neglected Jewish cemeteries, porcelain figurines and old mortars in a Czech shop window. All these are catalogued in the detached, emotionless manner you associate with the descriptions of objects found at crime scenes. Which, in a sense, they all are: For Sebald, all of Europe is a crime scene, and part of the intense if daunting pleasure of reading him is to see how the clues start to add up—and who they point to. If the ancient Belgian fortress of Saarlouis and the eighteenth-century fortress city of Terezín, which later housed the Theresienstadt camp, both share the same star-shaped plan, or the healthful waters at luxurious Marienbad come from a spring called Auschowitz, perhaps Europe itself is inherently doomed and guilty? The breadth of Sebald's fascinations with concrete things is merely the visible symbol of the breadth of his moral and historical imagination.

The metaphor of the crime investigation ultimately reaches out to envelop the reader, too. Anyone who's read Sebald before knows the uncanny and slightly anxious effect that his use of photographs creates, forcing you to think back about what you've been told about them and how they look, compelling you to compare the narrative and the visual evidence, to wonder whether each hasn't been fabricated to fit the other in order to create a palatable story we can tell ourselves. This, of course, is precisely

Windows Of Hope

October 11, 2001

Join **Windows of Hope** in reaching out to help the families of our food-service industry colleagues that were lost in the World Trade Center tragedy.

Thousands of restaurants across the nation are donating a portion of their proceeds on **October 11, 2001** to help launch the **Windows of Hope Family Relief Fund.** This fund will provide immediate emergency aid plus future scholarships and funds for the families of the victims and others in need.

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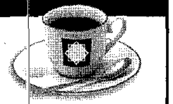

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what Austerlitz himself is forced to do. This book feels a little flatter than Sebald's others, perhaps because here the author places a character, however hollow, at the center of the terrible event, rather than hinting at the enormity of what happened by working around it, by talking about the "collateral" damage, as he does in the other books; but it is still a shimmering work of art, one that seems particularly affecting just now. It is surely right that Austerlitz's search for details, for words and pictures that will constitute an absolute truth of what happened, is never resolved, yielding instead an infinite and exhausting regress of more words and pictures. Some crimes, as all of us have recently realized, do "exceed comprehension," no matter how many pictures we look at; when overwhelmed by actual events, as we all are now, we do well to turn to authors like Sebald to be reminded of history's greatest lesson, which is that while "we keep staring . . . the truth lies elsewhere, away from it all, somewhere as yet undiscovered."

DECEPTIVE PICTURES, FALSE IDENTITIES, and individual and collective guilt are the themes that shape Bernhard Schlink's *Flights of Love*. It's easy to believe, after reading the crisp, no-nonsense prose in the stories collected here, that Schlink is a successful detective novelist: Like *The Reader*, the tales have a surface smoothness that conceals a fierce moral kick. Most are about betrayals—adultery in one, a Stasi informer in another, a failed father in a third—but the best story here is the one that goes to the heart of the questions that so brilliantly structured *The Reader*. How do the perpetrators of atrocities manage their guilt? In "The Circumcision," a young German and the Jewish-American girl he loves find that, two generations after the Holocaust, a German can be reduced to a generic type as easily as a Jew could 60 years ago. There's a lot of generic typing going on just now, of course; like Sebald's, Schlink's bold confrontation with this and so many other issues that have suddenly taken on vivid new urgency for us today—moral and political responsibility, the nature of betrayal and guilt, memory and commemoration—suggest that, at a time when to read anything but the news seems like a small betrayal itself, there are at least two books right now worth giving up the newspaper for. ■

Don't Play It Again

Sam Shepard revisits all-too-familiar territory in *The Late Henry Moss;* two plays about love emit few sparks.

The Late Henry Moss
By Sam Shepard, at the Peter Norton Space at Signature Theater.

First Love
By Charles L. Mee.

Love
By David S. Rosenthal.
See Theater Listings for details.

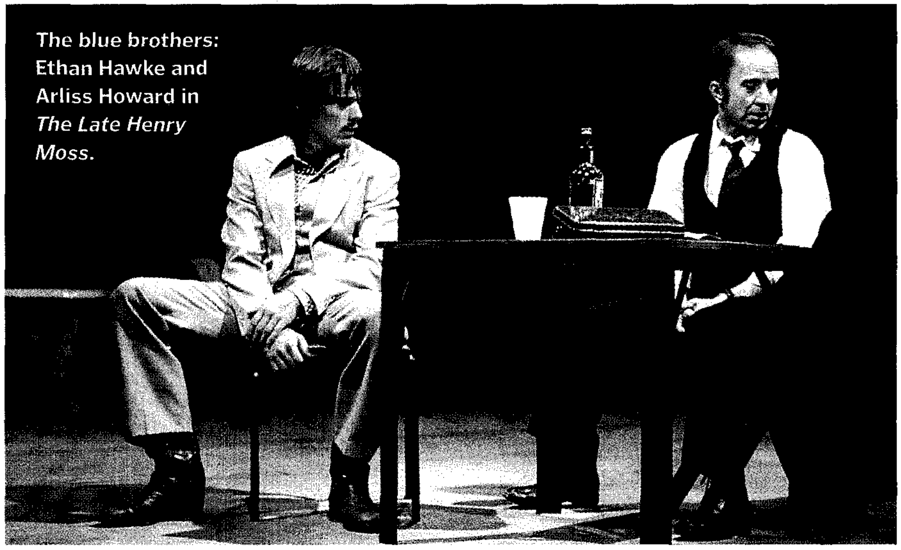
SAM SHEPARD WRITES THREE kinds of plays. Some are naturalistic, with perhaps a touch of the bizarre; some are part realistic, part fantastic or arcane; some are totally nutty, such as *States of Shock*. They fall into three periods: the early one, fascinating though uneven; the middle, mostly effective (*Curse of the Starving Class, Buried Child, Fool for Love, True West*); and the late, starting with *A Lie of the Mind* (1985), very much inferior.

The Late Henry Moss is, alas, late Sam Shepard, unable to find its form or convey its meaning. It rehashes the heavily belabored Shepard topics: ferocious fighting between brothers; problems with a difficult or impossible father (present or absent), life in the desert as opposed to life in the city, sex as a violent physical conflict, unexplained occurrences with contradictory explanations whirling around them.

Ray Moss, a younger brother about whose life we find out nothing, has arrived in a New Mexican adobe hut where his older brother, Earl, has been keeping a three-day vigil over the already stinking body of their dead father, Henry. We learn that Henry was a drunk in poor physical shape, but also terrifying and seemingly indestructible. Also that when the brothers were children, Henry used to beat their mother, whereupon she would lock him out of the house, eliciting even worse explosions. When the going got too rough, Earl, instead of interceding, got into his jalopy and was gone for seven unaccounted-for years, though we don't learn much about the following years, either. We discover that Esteban, who lives in a neighboring trailer, regularly brought the boozing Henry soup and other food, which he mostly ignored.

How did Henry survive? Ray discovers that his father had a girlfriend, Conchalla Lupina, a fellow drunk he met in jail, who is earth mother, whore, superwoman, and angel of life and death—"a man could die in her arms and thank the saints." Back when Henry was alive, she declared him dead, which he sometimes anxiously believed, sometimes vehemently denied.

As a symbol, Conchalla is as confusing as everything else here, the language foremost. Esteban sometimes speaks in faulty, Hispanicized English; at other times, his English is prosaic but flawless. Ray can sound like a lowlife, a solid bourgeois (somewhat dense), or an inspired poet. Taxi, the driver Henry summons from Albuquerque to ferry him and Conchalla on a fishing trip to the mountains, is part voluble stooge, part sweet reasonableness itself.


The blue brothers: Ethan Hawke and Arliss Howard in *The Late Henry Moss*.

Photograph by Susan Johann.

And the structure? We get two major flashbacks while Ray freezes on a small platform downstage left. The first is justified as Taxi's narrative of the fishing excursion; the second just occurs, out of nowhere. At play's end, the brothers are back in their opening position, repeating the first two lines of the initial dialogue. Amid all the ruckus at one point, Esteban is calmly preparing a menudo, on whose stench Ray acridly comments, and which, according to the stage directions, the audience is supposed to smell. (We were spared this; perhaps the smell of the play was deemed sufficient.) As opposed to such literalism, we get a pit musician accompanying the action with highly stylized music, and a door opening and closing by itself.

The play is directed by Joseph Chaikin, Shepard's pal and sometime co-author, slowly and uninventively. Chaikin, who is partially disabled by a stroke, has cast as Taxi a somewhat similarly disabled actor, which does not jibe with his character and creates further confusion. Ethan Hawke is tolerable as Ray, but the able Arliss Howard is a bit too slight to make a suitable adversary as Earl. My heart went out to him during a brutal fight, dazzlingly devised by B. H. Barry, in which Ray wipes up the floor with him, and then supererogatorily makes him wipe the same floor with a rag. Sheila Tousey gets Conchalla's toughness, but not her appeal. Guy Boyd is a bit weak as Henry, Jose Perez fine as Esteban in this generally well-designed production.

Well, perhaps the clue is in Earl's observation "People are always making up stuff," and Ray's remark "People will believe anything." The former may apply to Shepard, the latter to the audience.

FOLKS WHO LIKE PLAYS ABOUT LOVE, NO matter how awful, can choose between Charles L. Mee's *First Love,* which is merely inept, and David S. Rosenthal's *Love,* which is inane. **First Love** is about septuagenarian lovers who meet in a skirmish over a park bench but are soon headed for what may be first love for both of them. Harold's idea of sexual bliss is rubbing behinds together. Forthwith the overweight Frederick Neumann (Harold) and the obese Ruth Maleczech (Edith)—he completely naked, she partially so—are doing just that in her pad, though she then induces him to lie back on a sofa as she squats on him for greater satisfaction.

Even first love is not without blemish. Earlier, at a restaurant, Melody, a sassy waitress, insinuated herself into Harold's imagination. She becomes Harold's fantasy lover in two of the play's three musical numbers (golden oldies), with which the author interlards the palaver. Under the direction of his daughter, named in a resistible imperative Erin B. Mee, the play lurches ahead jarringly as the affair progresses and disintegrates with equal predictability. "This is why men drive naked women into a pit with bayonets," Harold shouts during a lovers' quarrel; Edith responds, "And this is why women want to shoot men on sight . . . why they flush boy babies down the toilet at birth." The procedure recommends itself to certain manuscripts as well.

DAVID S. ROSENTHAL GOT RICH WRITING sitcoms (*Ellen, Spin City,* etc.), then started a new life by divorcing his wife and writing what he considers Truth and Art, to wit **Love.** In the first scene, Kate Miller, as a white woman called Kate, cock-teases the audience with mostly four-letter words repeated ad nauseam. Next scene, Ty Jones, as a black man who calls himself David Rosenthal, exults in his sexuality and keeps expressing his ambition to "fuck Heidi Klum," the supermodel. In the third scene, which is mostly reiterated monosyllables, only every other one obscene, they mime a fully clad, unerotic consummation. Finally, the real Rosenthal comes out, full of himself, to answer audience questions. The first one was "Why?," which he, deliberately or not, misunderstood in much the same way he has art and truth. ■

WILLIAMS *Continued from page 38*

our common borders with America proper.

While the debate itself may be therapeutic—an essential step in our healing process—to many people, actually leaving New York would represent failure. To others, it would be nothing short of treason, especially while recovery teams are still bravely combing through the rubble. "We came from the suburbs," says Stacy Rubis. "We don't really want to go back. The irony is that people feel safer in New Jersey, but there are still apparently terrorist cells there. If we do end up going, we'll be tearing ourselves away."

Both born here, James Atlas's two teenage children won't countenance moving. Their father recalls arriving from Chicago the day after the blackout riots in 1977. He can still remember the acrid smoke that hung in the air that day too. Despite his boat fantasies, he refuses to embark for another life. And already, he feels the reassuring routines starting to return: "I went to my first literary party last week, a HarperCollins event for Dan Halpern." Once again, Atlas felt that tribal Manhattan allegiance that drew him here in the first place. "You couldn't imagine going through the city without your little band, your group. We all come here and seek out that group. We seek out our identity within that group. I've known the people in mine for a quarter-century."

"People are proud to be New Yorkers now," points out Fred Siegel, the Cooper Union professor. During the crisis of the seventies, New York was the world's great symbol of urban collapse, and no one in Washington or the rest of America wanted anything to do with us. "We're the darlings now," Siegel says. "Of the nation and of the world. This was a horrible tragedy, but we are about to receive $20 billion from the Feds. This could also be a chance to rethink what we want to do with New York."

Sheenah Hankin concurs. "Immediately, 90 percent of the people I've talked to have stopped feeling sorry for themselves about what they didn't have, what they haven't achieved, which is such a New York thing," she says. "New Yorkers have stopped being so self-absorbed."

For designer Benjamin Cho, 24, the question of surrender was never an option. Cho was about to have his first big show on September 12, during Fashion Week. It was canceled. "I know all these people who left town and then came back every bit as freaked out," he says. "Getting away didn't help. I'm glad I stayed here throughout the whole thing. It was helpful, and sort of surreal, to see the mind-set of the city change instantly. You have to just move forward with what you do, accepting that you're a changed person."

For one class of New York ex-pats, the tragedy has even signaled that it's time to return. Caryn Marooney grew up on West 90th Street and Central Park West but now co-runs a small public-relations firm in San Francisco.

"My husband and I got to talking, and we think that if we have kids, we'll move back to New York. It hits on the heartstrings amazingly hard to see the city like this from afar," she says. Besides, San Francisco is an oasis of terror-free bliss only in the imagination of skittish New Yorkers. "Every tall building here has been evacuated on a weekly basis for bomb scares. The other day, there were 3,000 people at a memorial at Grace Cathedral, and the PA speaker made this feedback noise. People just *ran.*"

"I have no question life is going to go on, that it's going to be very different, but not necessarily in a way that has to be gloomy," says the filmmaker Ric Burns, who was producing the final two episodes of his elegiac *New York* documentary mini-series for PBS when the terrorists struck. "Our psychic buoyancy was connected to a feeling of power and invulnerability. This radically reordered our priorities."

When the big gears of history turn, they often turn here first. A sort of urban laboratory, New York was the first American city to at least attempt some uneasy solutions to race riots, drug epidemics, and slum squalor. Burns believes we'll have to find the solutions this time too: "An extremely urgent cosmopolitanism is going to have to come out of this—less brash, more sensitive to the complexities of the larger world we live in."

At a time of aching uncertainty, he offers a "ludicrously confident" prediction. "It will probably take a decade, maybe exactly eleven years for us to heal," he says. "What's clear to me is that New York will become the center of the Olympics in 2012. It's inconceivable that the International Olympic Committee will not choose New York. That will involve massive new public works in Queens and Brooklyn and Manhattan. The World Trade Centers will be rebuilt. The hope and greed and ambition and aspiration they embodied have not crumbled with the structures themselves.

"Finally," he says, "on opening night in July 2012, as they light the torch in a city that has been rebuilt, it will be universally noted, by pundits and commentators and television anchors, that at last, the city has come back." ■

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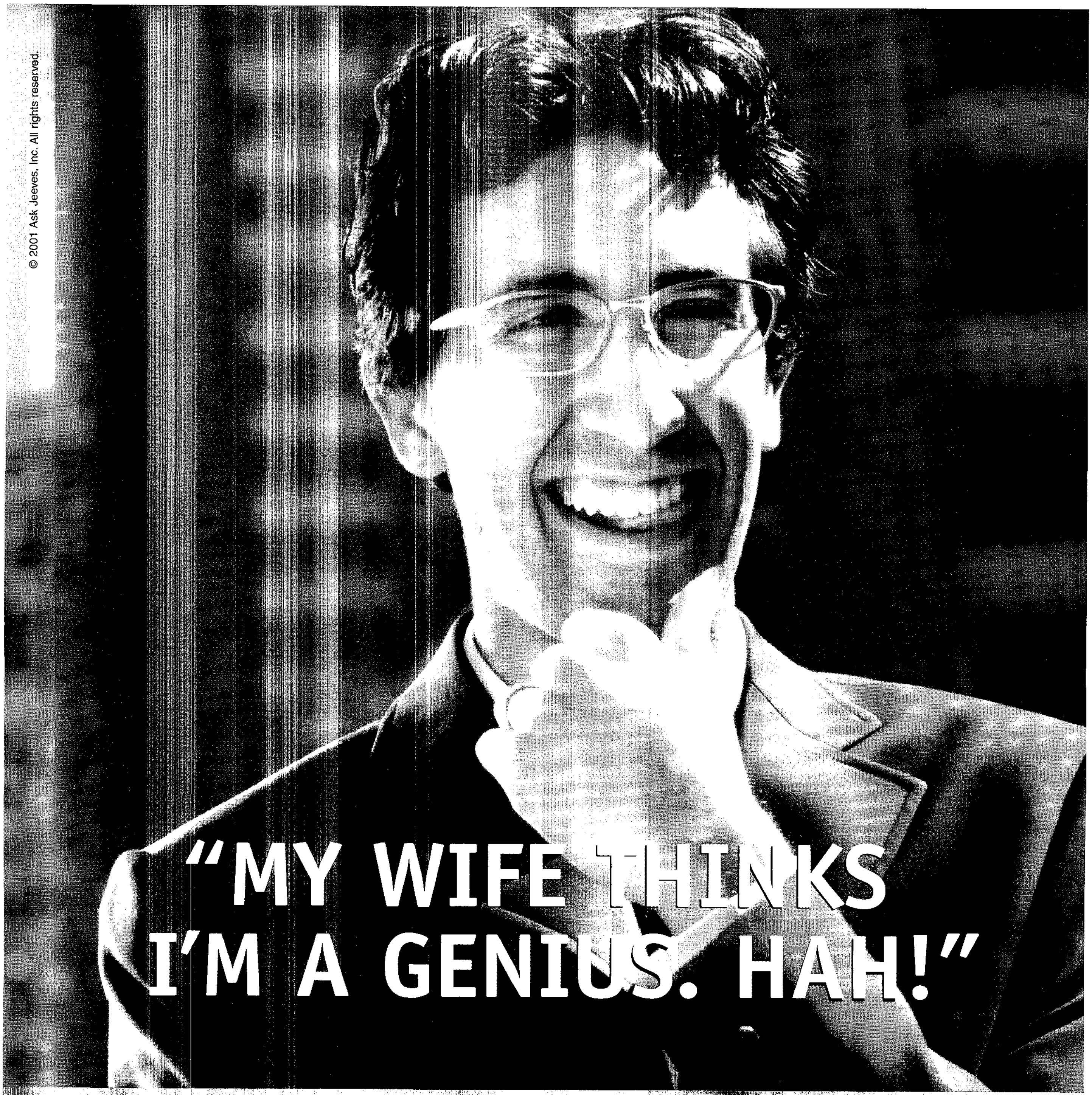
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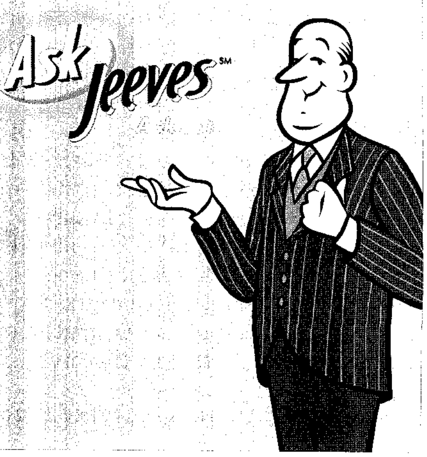
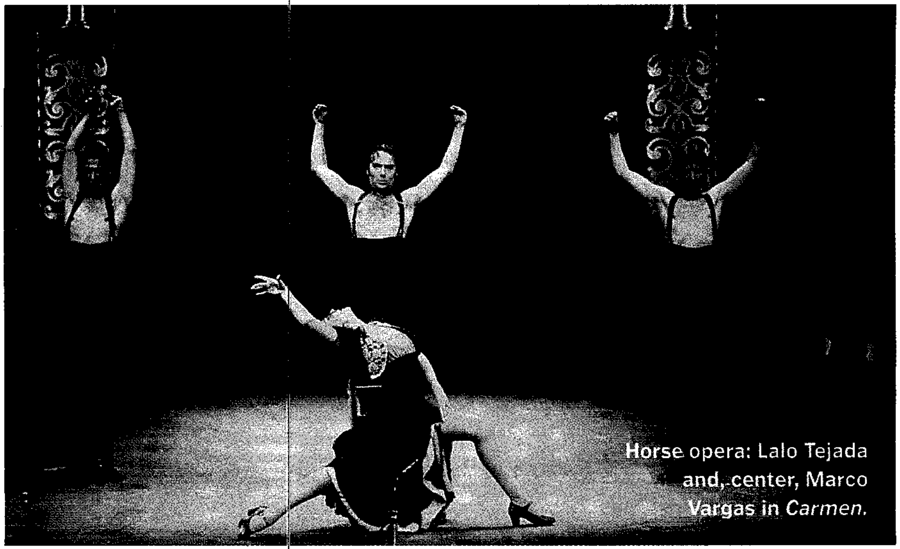


DANCE **TOBI TOBIAS**

Carmen's Liberation

Salvador Távora's reimagined flamenco *Carmen,* with its fully emancipated heroine, succeeds through brute force and flash.

SALVADOR TÁVORA AND HIS troupe of flamenco dancers and singers, **La Cuadra de Sevilla**, jump-started the City Center's fall season by telling us we've got it all wrong about *Carmen.* Our standard mythology on the subject, an alluring Romantic mix of sex and violent death, comes to us from Bizet's perennially popular opera of 1875, which was based on the 1845 novel by Prosper Mérimée. The most familiar dance embodiment of this tradition is Roland Petit's ballet of 1949, which—despite a showbiz aesthetic that now looks dated as well as tacky—still has a life in the international repertory because of its vivid, sultry duets.



Horse opera: Lalo Tejada and, center, Marco Vargas in *Carmen.*

Távora's revisionist *Carmen,* part of his crusade to reclaim an authentic Andalusian culture, is couched in terms bound to please in our current social ethos. His heroine is a paragon of independence and courage, defying everything she has going against her—being a Gypsy, a woman, an exploited factory worker, and the natural target of the arrogant, brutal soldiers holding sway in the streets. According to Távora, the historical Carmen de Triana became a model for women's rights, both political and sexual, and a crusader for a liberal constitution in the face of a savage, repressive government.

Távora claims that his first information along these lines—and of course his inspiration—came from his great-great-grandmother when he was a mere slip of a boy and the raconteuse, once purportedly a cigar-factory co-worker of the "real" Carmen, was past her 100th birthday. He assures those who may find this unlikely that he subsequently did serious scholarly research to substantiate the tales he absorbed at his ancestor's knee. It seems not to have occurred to him that objective truth counts for little in the creation of a work of art and that the material he wants to convey in his *Carmen,* though it certainly makes for lively interviews, can't really be animated as a stage spectacle.

His production does have a crude power of its own that is mostly visual and musical. The music—raucous and thrilling, like terrible cries in the night—is provided by a uniformed bugle-and-drum band arranged in two phalanxes bordering the main action, which is kept front and center, bathed in a vertical shaft of glaring light while the rest of the stage remains in ominous gloom. A pair of flamenco guitarists supplements the band with thrumming vibrations. The "characters" are played by dancers and a trio of superb throaty-voiced female singers, who also act as a kind of Greek chorus, commenting on the lamentable passions being enacted and providing support and comfort to the protagonists. Framed by a gold-painted filigree arch hung with bells that clang wildly at climactic moments, the action alternates between archaic formal presentations, with figures parading themselves as seducers, hangmen, and the like, and set dance passages rooted in flamenco style. As Távora apparently intended, the overall effect is that of a stylized pageant, which works through bold, blunt force and has no truck with complexity and nuance.

La Cuadra de Sevilla
Salvador Távora's *Carmen;*
at the City Center.

In the roles of Carmen and Don José, Lalo Tejada and Marco Vargas are able and interesting, if not the most impassioned of flamenco practitioners. Tejada's appeal lies in her beauty and willowy grace. Vargas lacks the proud lift in the spine one expects in the genre, but his footwork is appropriately rapid and powerful. And then there's the horse. Just when the overlong production grows dull, a white stallion flourishing a spectacular mane and tail, whose rider represents the picador Carmen takes up with after Don José, charges on to execute (clumsily, alas) his Lipizzaner-style steps. Carmen proceeds to dance in the animal's orbit as if in the throes of sexual desire. It's a cheap trick—which nevertheless might have come off if the horse had been better schooled and the dancer, unconvinced that this is the sort of challenge a liberated woman must embrace, weren't visibly cautious about being trampled. ■

Photograph by Robert Ramos.

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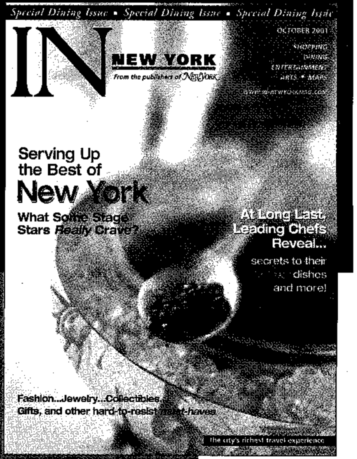
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CLASSICAL MUSIC **PETER G. DAVIS**

Mast Appeal

A new production of *The Flying Dutchman* sets sail at the New York City Opera; Jonathan Miller's eccentric take on *The Mikado* is surprisingly buoyant.

ALL OF NEW YORK'S MUSICAL institutions began the new season under stress in the aftermath of last month's terrorist tragedy, the City Opera perhaps more than most. A four-day postponement of opening night meant that two new productions had to be launched on the same day. As it turned out, both performances were energized, focused, and theatrically compelling to an unusual degree. No doubt flowing adrenaline helped, but I suspect that these productions would have been distinguished under any circumstances.

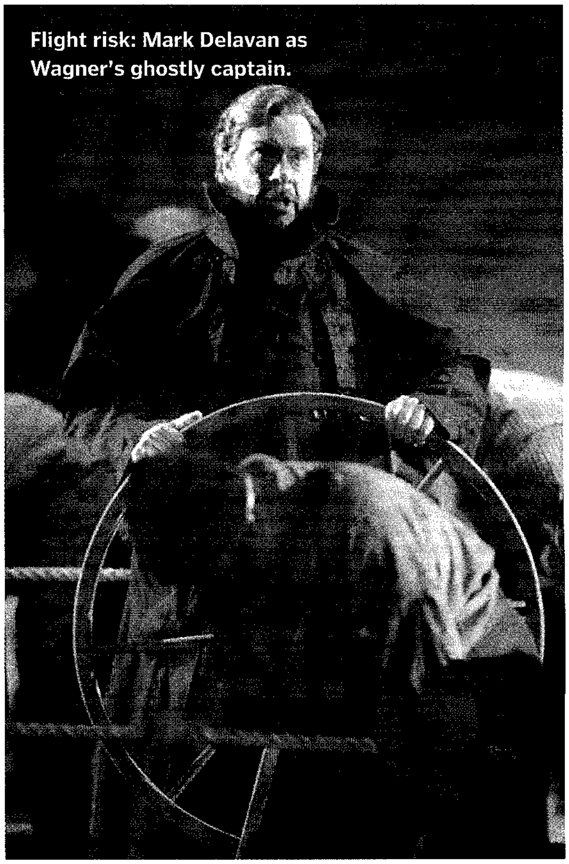
Much has been made of the City Opera's rare foray into Wagner, although the young composer's first durable effort, **The Flying Dutchman**, poses no more problems than other works of its time and has never really been beyond the company's reach. The orchestra and chorus face the biggest challenge, but every difficulty is met head-on with stunning results. The double chorus of sailors that opens Act III (technically Scene 3—the opera is played without intermissions, as Wagner originally intended) sounds full-bodied, buoyant, and disciplined, while the orchestra (under George Manahan) plays the score with a degree of expressive warmth, precision, and instrumental virtuosity that it never could have mustered a few seasons ago.

Mark Delavan has made his name hereabouts as a Verdi singer, but his burly, wide-bore baritone and blunt vocalism strike me as far better suited to such expansive roles as Wagner's cursed Dutchman. Pouring it on tirelessly for more than two intense hours, Delavan creates a forceful anti-hero whose lowering presence effectively dominates the entire stage. As Senta, the Dutchman's vessel of salvation, Susan B. Anthony puts her attractively textured, unblemished soprano to the most expressive uses, in a compelling piece of singing even without that extra push of strength and power at the top that an ideal Senta needs. Both tenors, Carl Tanner (Erik) and Scott Piper (the Steersman), make strong musical capital out of potentially irritating characters, and if Kevin Langan's bluff Daland and Marion Capriotti's fussbudget Mary put theatrical values ahead of vocal glamour, they do so with intelligence.

In general, director Stephen Lawless is content to tell the story, which he mostly does with clarity and theatrical flair while adding a few powerful images along the way: the doomed Dutchman lashed to his rigging with bloodred ropes, the ghostly procession of the brides who betrayed him, and, at the end, a lone gull joined by its mate to symbolize the triumph of Senta's true-to-death self-sacrifice. There are, however, one or two miscalculations. In the electrically charged, silent first meeting of the two protagonists, the music tells us that Senta has reached the defining moment in her life, but Lawless has her busily setting the table with what look like TV dinners. This is a pity, since Delavan and Anthony could easily sustain the static magic of the scene as Wagner describes it. Then, too, the feathers that flutter down from the ceiling during their duet look more like a backstage error than like a subtle touch of poetic symbolism. But these and other distractions are minor matters, easily fixed.

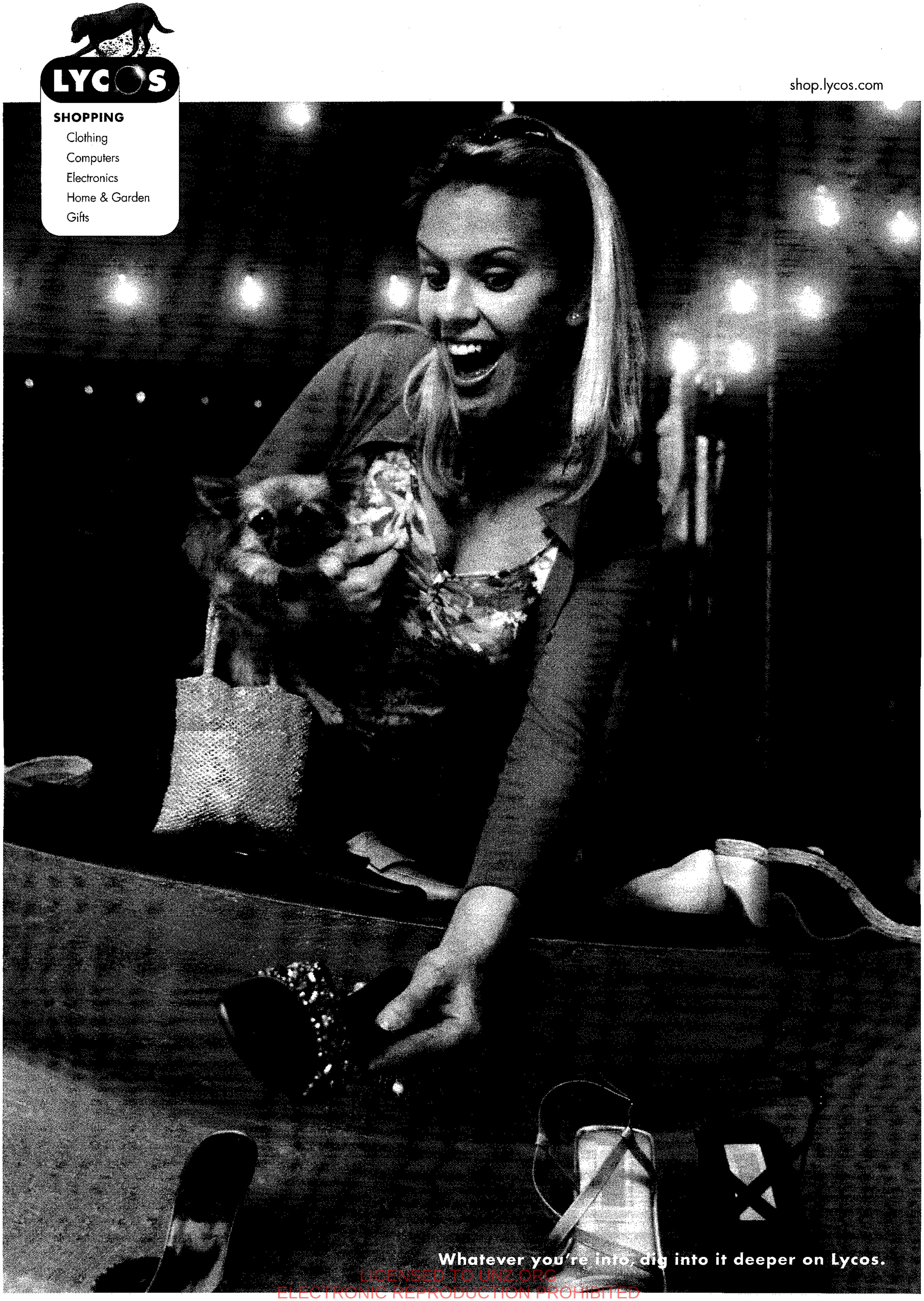
The Flying Dutchman
The opera by Wagner, staged by Stephen Lawless.

The Mikado
By Gilbert and Sullivan, staged by Jonathan Miller. Both at the New York City Opera.


Flight risk: Mark Delavan as Wagner's ghostly captain.

Giles Cadel's Expressionistic set consists of three receding gray-green clapboard frames, open at the rear to accommodate the opera's locations: seacoast, cottage interior, and harbor front. The dangerously tilted wall and floor perspectives do not look especially singer-friendly, while concealed doors and traps tend to fly open unexpectedly like windows on an Advent calendar. No matter. The opera's brooding atmosphere is effectively suggested, and nothing onstage seriously interferes with what counts most: the singers themselves, who are consistently inspired to give their best.

Photograph by Carol Rosegg.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FOUR HOURS AFTER THE *DUTCHMAN* PREMIERE, the City Opera raised the curtain on Jonathan Miller's well-traveled production of **The Mikado**, first seen at the English National Opera in 1986. This surreal reinterpretation of the beloved operetta might best be described as Gilbert and Sullivan for those who hate Gilbert and Sullivan—which includes most card-carrying British intellectuals, Miller clearly among them. Gilbert was a master of topsy-turvy, but Miller goes him one better here. Instead of disguising the legal absurdities and class-conscious corruption of Victorian society as a comic-opera Japanese village, this version takes place in a twenties British seaside resort where—don't ask why—everyone pretends to be Japanese.

And somehow it works. Perhaps that's because Gilbert's original concept is itself so deliciously absurd that no directorial gloss can harm it. Or perhaps it's because this production is so brilliantly inventive and staged with such superb comic timing. Or perhaps it just goes to prove once again that Gilbert and Sullivan are indestructible. Then, too, the choice to give the show the flavor of a brittle twenties musical is not all that far-fetched, since the whole G&S canon contains the seeds of the genre as it grew and flourished during that period. In any case, Stefanos Lazaridis's inspired set—a curio-crammed hotel lobby all in white, including the potted palms—plays host to nonstop merriment, from ubiquitous dancing bellhops to the Mikado himself, here envisioned as a Mafia don the size of a beached whale.

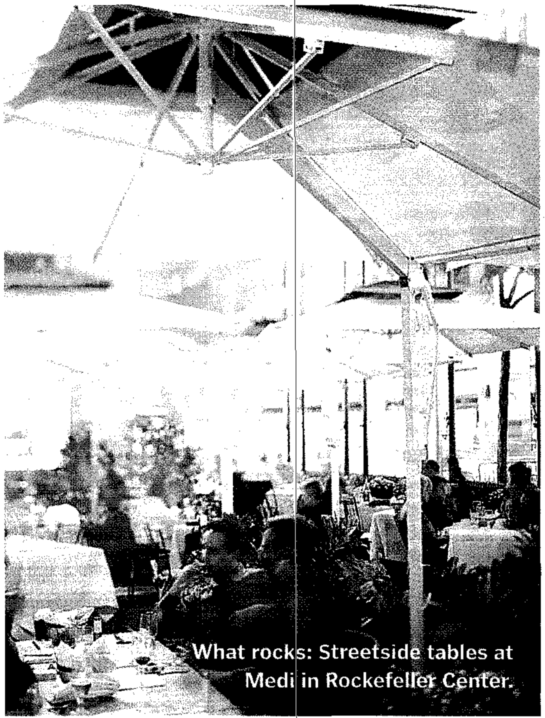
The cast, clearly having the time of its life, would doubtless have excelled even in a more conventional production. The affected British accents, always the bane of American G&S, might be toned down, but otherwise Richard Troxell's brainless Nanki-Poo, Angela Turner Wilson's vacuous Yum-Yum, Richard Suart's sprightly Ko-Ko, David Evitts's ripe Pooh-Bah, and Jan Opalach's oily Mikado can scarcely be bettered. Linda Roark-Strummer is certainly a formidable Katisha to behold, but the habit of assigning this contralto role to a soprano past her prime, no matter how imposing, is a tradition to be discouraged. The music dances lightly and easily under Gerald Steichen's direction, another clear testimony to the company's vastly improved orchestra. Circumstances couldn't have been worse, but the City Opera's fall season is off to a smashing start. ■

RESTAURANTS ADAM PLATT

On the Vergé

Medi brings famed chef Roger Vergé to New York for the first time. But his delicate touch is hard to find at Rockefeller Center.

EARLY LAST SUMMER, MY WIFE and I flew across the Atlantic Ocean to Nice, rented a car at the little airport there, and drove up into the hills above Cannes for dinner at Roger Vergé's famous restaurant. The snooty food arbiters of the *Michelin Guide* no longer consider Le Moulin de Mougins to be a three-star restaurant (and they took away a second star in 1996), but on that particular evening, it was good enough for us. We dined outdoors, in a corner of the garden, among parties of Côte D'Azur regulars with their pendulous gold jewelry and iridescent tans. Because this was Provence, we ordered a bottle of rosé and a dish of zucchini blossoms, which I'd heard Vergé sometimes stuffed with whole truffles. Our main courses (duck, I dimly recall, and rack of lamb) were flavored with, among other things, citrus, honey, and lavender. Lemon trees and bushes of lavender also grew in the garden, so if you sat back and closed your eyes, you could smell hints of all these different flavors circulating, like perfume, in the evening air.



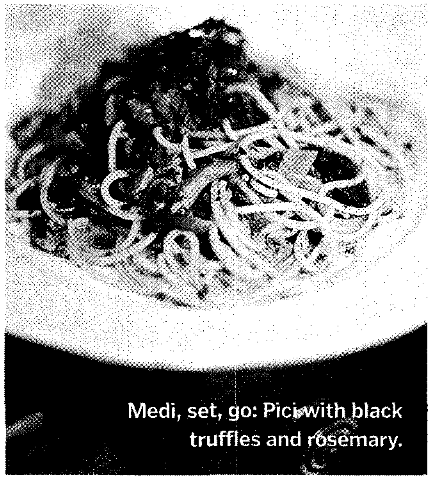
What rocks: Streetside tables at Medi in Rockefeller Center.

Medi
45 Rockefeller Plaza
(212-399-8888).

Although Vergé has helped train a generation of New York's celebrity chefs (Daniel Boulud, David Bouley), he's avoided bringing this homegrown, delicately atmospheric brand of cooking to the big city until now. Sadly, his timing couldn't be worse. **Medi**, which opened a month or so before the calamity at the World Trade Center, is a big, sprawling theme park of a restaurant, designed to cater to the expense-account clientele of Rockefeller Plaza. Vergé's partner (his boss, in fact) is Roberto Ruggeri, owner of Bice in Manhattan and dozens more restaurants worldwide. Their stated theme is the food of the Mediterranean (Provence and Ruggeri's specialty, Tuscany), which means the restaurant is covered in oil paintings of sun-splashed hay fields, plus lots of towering floral arrangements stuck with plumes of wheat and sunflowers as big as hubcaps. Giant square umbrellas shade a crowd of fake-marble tables outside, and the interior is colored from floor to ceiling in uniform hues of Mediterranean gold and blue.

The menu at Medi reads like a document from the city's now distant-seeming bull-market past. Even before you hit the main courses, you have to sift through five appetizers "to share," thirteen regular appetizers (two of which cost $24 or more), and eleven "primi" pastas and risottos. On my first visit, our table was quickly overrun with baskets of thickly

Photograph by Kenneth Chen.



Medi, set, go: Pici with black truffles and rosemary.

battered fritto alla fiorentina (containing mostly zucchini sticks), platters of tasty Tuscan meats (smoked hams, coppa), and cutting boards littered with slabs of foie gras and fatty duck pâté. Among more standard appetizers, the baby octopus was nearly inedible and creepy to look at, and the egg in chef Vergé's famous "golden egg"—a kind of elaborate, $38.50 Scotch egg, served in a pool of crème fraîche, with a spoonful of sevruga caviar—seemed overdone. I had better luck with a Frisbee-size helping of beef carpaccio (decked with big flakes of Parmesan) and the duck salad, which was cut in crisp, tender strips and served with a sweet sauce made from amarene cherries.

Diaphanous little Vergé creations like the duck salad, though, are difficult to find; they get lost in an avalanche of hearty Tuscan flavors. Most of the pastas I sampled were superior, although the portions could have been cut by half. There were mildly gummy dumplings called malfatti (stippled with walnuts, in a rich Gorgonzola sauce), peppery bowls of tomato penne, and green wheels of ricotta-filled ravioli in melted pools of truffle butter. Tuscan snobs will enjoy the savory agnolotti dumplings, stuffed with spinach and ground veal, and a steamy bowl of pici spaghetti, drenched in a buttery mushroom sauce and scented with rosemary and bits of black truffles. The risottos were compulsively edible but oversalted—and, at $28.50, overpriced—and Vergé's bouillabaisse had a lumpy, Americanized thickness that I never noticed during my jetlagged sprint through Provence. Other seafood entrées were generally fine (the roasted sea bass in particular), except for a soggy helping of skate, which seemed to have been steamed in some footlocker at the back of the kitchen, instead of sautéed.

If you manage to stagger into the pricey beef-and-poultry portion of the menu at Medi (five of the six entrées are over $30), you'll find big, steroidal veal chops cooked "en cocotte" and served in cast-iron pots, formidable racks of lamb served Viking-style with their bones in the air, even a monster T-bone steak for two, with a heap of canned-tasting Tuscan beans on the side. Of these, I liked the lamb—served with a mass of Brussels sprouts and a dense wheel of potatoes boulanger—best, although the vegetables at the bottom of the veal pot make a nice meal in themselves. My friend the arch foodie had nothing bad to say about her crisp roasted chicken, accompanied by chanterelle mushrooms and a little flotilla of fingerling potatoes. You can get more or less the same dish at lunch (with spinach instead of chanterelles, for more or less half the price), plus a variety of generic quiches and thin-crusted pizzas, including a grisly creation called pizza Rockefeller, consisting of a layer of oily smoked salmon, sour cream instead of mozzarella cheese, and a sprinkling of cheap, fishy caviar.

Despite this uneven menu, I'm happy to report that Medi was generally packed during lunchtime with lots of corporate patriots dining out of doors in their shirtsleeves and ties. The joint was even reasonably full at dinner, despite the presence of a singer on the patio belting out loud, bullfrog renditions of ancient Doobie Brothers tunes. If the music gets too unbearable, you can soothe your nerves with a decent selection of Italian and French wines, plus a hodgepodge of big, sugary desserts. The profiteroles I sampled were soggy, and the purplish lavender crème brûlée tasted a little too much like bath soap. But the ice creams were good (try the pistachio), as was a simple poached pear (flavored with cream and crunchy bits of walnut nougat) and a kind of Disneyfied Italian version of molten chocolate cake called a cioccolatissimo. Or just skip dessert, as my wife and I did on one of my last visits to Medi, take your coffee outside, and admire the great towers of the city. All lit up in the evening, they're as beautiful in their way as any garden in Provence. ■

Medi, 45 Rockefeller Plaza (212-399-8888). Lunch, Monday through Friday noon to 3; dinner, Sunday through Thursday 6 to 11, Friday and Saturday till midnight. Appetizers, $9.50 to $38.50; entrées, $19.50 to $58. All major credit cards.

Photograph by Kenneth Chen.

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This Week's Releases

La Ciénaga
Argentine director Lucrecia Martel's debut is about a wealthy ne'er-do-well family lollygagging in their summer home. Starring Graciela Borges. (1 hr. 43 mins.; NR) • Opens 10/3.

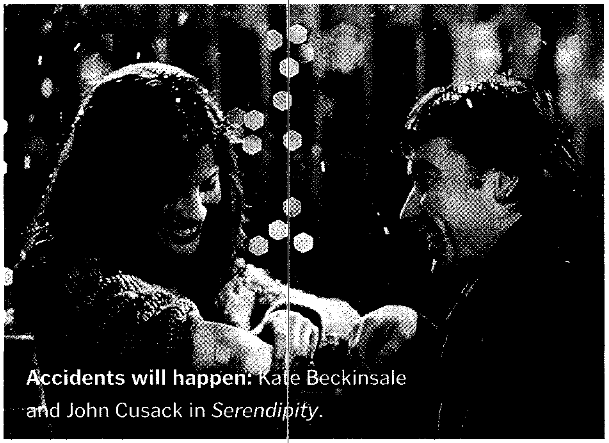
Chop Suey
Fashion photographer Bruce Weber's autobiographical film features mini-documentaries of his colorful friends. (1 hr. 38 mins.; NR) • Opens 10/5.

Joy Ride
Paul Walker and Steve Zahn play brothers who encounter a villainous trucker on a cross-country drive in director John Dahl's (*Red Rock West*, *The Last Seduction*) noirish black comedy. (1 hr. 23 mins.; R) • Opens 10/5.

Max Keeble's Big Move
A seventh-grade student (Alex D. Linz) undergoes a transformation when he learns his family is moving to a new town. (1 hr. 41 mins.; PG) • Opens 10/5.

Mulholland Drive
David Lynch wrote and directed this rarefied tale of two women (Naomi Watts, Laura Harring), shifting identities, and Hollywood. (2 hrs. 26 mins.; R) • Opens 10/8.

Serendipity
John Cusack and Kate Beckinsale fall in love in Manhattan over the course of ten years. Directed by Peter Chelsom (*The Mighty*). (1 hr. 27 mins.; PG-13) • Opens 10/5.


Accidents will happen: Kate Beckinsale and John Cusack in *Serendipity*.

The Strange Case of Señor Computer
Director Tom Sawyer's black-and-white sci-fi film about a robot who becomes eerily like a man. (1 hr. 21 mins.; NR) • Opens 10/5.

Training Day
Denzel Washington is a corrupt narcotics agent who teaches rookie narc Ethan Hawke about the dark side of the force. Directed by Antoine Fuqua (*The Replacement Killers*). (1 hr. 52 mins.; R) • Opens 10/5.

New Films

American Pie 2
Chris Klein, Mena Suvari, and Tara Reid reunite as frolicking college freshmen trying to honor their high-school vows. Directed by J. B. Rogers (*Say It Isn't So*). (1 hr. 44 mins.; R) • 10; 15; 21; 40; 47; 54; 58; 62; 64; 73.

★ Apocalypse Now Redux
Francis Ford Coppola's expanded Vietnam epic includes four new scenes from the original shooting of his 1979 film. Starring Martin Sheen, Robert Duvall, and Marlon Brando. (3 hrs. 16 mins.; R) • 5; 10; 22; 26.

Atlantis
Michael J. Fox, James Garner, and Leonard Nimoy voice Disney's new animated yarn about a young explorer's voyage to the city under the sea. (1 hr. 28 mins; PG) • 51.

Born Romantic
A group of young Englishman look for love in the salsa bars of London in writer-director David Kane's (*This Year's Love*) film. (1 hr. 36 mins.; R) • 16.

Bread and Tulips
An Italian romantic comedy about a fed-up housewife who deserts her negligent family and discovers the enchanted new world that is Venice. Directed by Silvio Soldini. (1 hr. 44 mins.; PG-13) • 25; 65.

Captain Corelli's Mandolin
Nicolas Cage plays an Italian soldier in charge of the occupation of a Greek island during WWII in this snoozefest also starring Penelope Cruz and John Hurt. Everybody speaks words of wisdom to each other, all agreeing in the end that the Nazis are very, very bad people. (Rainer; 8/27) (2 hrs. 10 mins.; R) • 23; 29; 60; 69.

Cats & Dogs
Live action from Jeff Goldblum and Elizabeth Perkins meets computer animation voiced by Tobey Maguire, Susan Sarandon, and Charlton Heston in this story of a war between man's best friends and the cats they live with. (1 hr. 32 mins.; PG) • 66.

★ Children Underground
A harrowing documentary about castoffs and runaways living in the subways and on the streets of Romania. Director Edet Belzberg spent hundreds of hours with the kids, and their young-old faces are both incredibly resilient and incredibly sad. (Rainer; 9/24) (1 hr. 48 mins.; NR) • 6.

Chop Suey
Please see "This Week's New Releases." (1 hr. 38 mins.; NR) • 6.

The Closet
Daniel Auteuil (*The Widow of St. Pierre*) plays a condom-factory worker who saves his job, and reinvigorates his life, by pretending to be gay. With Gérard Depardieu, written and directed by Francis Veber. (1 hr. 26 mins.; R) • 1; 11; 18; 23; 27; 37; 51; 65; 67.

The Curse of the Jade Scorpion
Woody Allen's latest is a wafer-thin murder-mystery comedy starring the Woodman as a forties insurance-company investigator embroiled in a love-hate relationship with the company's new efficiency expert, played icily by Helen Hunt. Allen works up an affectionately pulpish atmosphere, and there are some funny bits, but the movie seems to have been made to mark time—his and ours. (Rainer; 8/27) (1 hr. 43 mins.; PG-13) • 2; 13; 16; 35; 44; 53.

The Deep End
A mother covers up for her murderous son in writer-director team Scott McGehee and David Siegel's film. With Tilda Swinton and Goran Visnjic. (1 hr. 39 mins.; R) • 1; 12; 16; 17; 44; 49; 65; 66; 74; 75; 76.

Diamond Men
Robert Forster plays a veteran salesman who mentors Donnie Wahlberg in writer-director Dan Cohn's film. (1 hr. 42 mins.; R) • 2; 16; 29; 62.

Dinner Rush
Danny Aiello is a stressed TriBeCa restaurateur in the second feature by director Bob Giraldi (*Hiding Out*). With Sandra Bernhard. (1 hr. 40 mins.; R) • 12; 15; 21; 29; 30; 44; 45; 48; 52; 62; 64; 73; 78.

★ Divided We Fall
A small Czech town is occupied by German forces in this uneven but occasionally moving drama that at times recalls the bittersweet humanism of the Czech New Wave films from the sixties. A Gentile couple (well played by Boleslav Polivka and Anna Siskowa) shelter a Jewish concentration-camp runaway, with ghastly and comic repercussions. (Rainer; 6/11) (2 hrs. 2 mins.; NR) • 67.

Don't Say a Word
Michael Douglas stars as a psychiatrist whose 8-year-old daughter is kidnapped in this by-the-numbers mystery thriller. The kidnappers require him to elicit from the frazzled brain of one of his patients a six-digit number that will lead them to a stolen diamond. The plot device of getting a psychiatrist to delve into a patient for clues to a crime is serviceable, but the doctor's clinical expertise here barely registers; he could just as well be a cop, or your friendly local barkeep. (Rainer; 10/8) (1 hr. 49 mins.; R) • 10; 11; 12; 16; 20; 28; 30; 36; 38; 45; 46; 47; 52; 54; 55; 59; 60; 62; 64; 66; 71; 73; 74; 75; 76; 77; 78.

Downtown 81
Jean-Michel Basquiat plays an artist facing eviction who scours the clubs of downtown New York with Debbie Harry, DNA, and James White and the Blacks. Directed by Edo Bertoglio. (1 hr. 12 mins.; NR) • 9.

Friends Forever
Hilarious documentary about two very directionless best friends who perform in parking lots across the U.S. Directed by Ben Wolfinsohn. (1 hr. 44 mins.; NR) • 90.

★ Ghost World
Thora Birch and Scarlett Johansson play angsty teenage best friends in Terry Zwigoff's film based on the popular Daniel Clowes comic book. Also with Steve Buscemi, Illeana Douglas, and Teri Garr. (1 hr. 41 mins.; R) • 1; 16; 39; 49.

The Glass House
Leelee Sobieski and Trevor Morgan play an adopted brother and sister whose icky new guardians (Diane Lane and Stellan Skarsgård) harbor a grave secret. Directed by Daniel Sackheim. (1 hr. 41 mins.; PG-13) • 2; 12; 15; 16; 29; 33; 41; 44; 46; 47; 52; 54; 55; 59; 62; 64; 66; 72; 73; 74; 78.

Glitter
Mariah Carey plays an orphan who becomes a pop star. Directed by Vondie Curtis Hall (*Gridlock'd*). (1 hr. 45 mins.; PG-13) • 2; 11; 12; 16; 27; 35; 37; 43; 45; 47; 50; 52; 54; 55; 57; 58; 60; 62; 64; 68; 70; 72; 75; 76; 78.

Go Tigers!
Hoop Dreams producer Ken Carlson's documentary follows a high-school football team, and the small midwestern town that pins their hopes to their winning season. (1 hr. 43 mins.; R) • 8.

Happy Accidents
Session 9 and *Next Stop Wonderland* director Brad An-

Ground Rules

These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 84.**

Photograph by David Lee.

derson's film about two people (Marisa Tomei and Vincent D'Onofrio) who fall in love even though he may be a time-traveler from the future. (1 hr. 50 mins.; R) • 10; 19; 23; 48; 67.

Hardball

Keanu Reeves owes money to a loan shark, so he heads for a Chicago housing project to coach a sandlot baseball team. (1 hr. 46 mins.; PG-13) • 7; 14; 15; 21; 24; 33; 40; 41; 42; 43; 45; 46; 47; 50; 51; 52; 54; 55; 57; 58; 61; 62; 63; 64; 66; 72; 76; 77; 78.

Hearts in Atlantis

Anthony Hopkins plays 11-year-old newcomer Anton Yelchin's mysterious neighbor in Scott Hicks's (*Shine*) adaptation of the Stephen King novel. (1 hr. 38 mins.; PG-13) • 7; 14; 15; 16; 31; 33; 44; 47; 51; 52; 55; 59; 62; 64; 73; 75; 76; 77; 78.

Hedwig and the Angry Inch

An East German rock-and-roll drag queen (John Cameron Mitchell) winds up in Junction City, Kansas, in a film version of the popular Off Broadway play. (1 hr. 31 mins.; R) • 10; 12.

Innocence

Australian director Paul Cox's story about a music teacher (Charles Tingwell) who seeks out his first love (Julia Blake)—50 years after they've parted. (1 hr. 35 mins.; NR) • 29; 39; 65.

The Iron Ladies

Thai director Yongyoot Thongkongtoon's film is based on the true story of a gay-male volleyball team that won the Thailand National Championship in 1996. (1 hr. 44 mins.; R) • 8.

★ Jay and Silent Bob Strike Back

Jason Mewes and Kevin Smith once again team up as the slacker-stoner duo Jay and Silent Bob in this intermittently sidesplitting comedy that seems to have been made for smart, dirty-minded 14-year-olds—in other words, just about all of us. Smith wrote and directed. (Rainer; 8/27) (1 hr. 39 mins.; R) • 2; 21; 32.

Jeepers Creepers

Driving home from college on spring break, Gina Philips (*Ally McBeal*) and Justin Long (*Galaxy Quest*) discover a cloaked murderer dropping a body into a drainpipe. Written and directed by Victor Salva (*Powder*). (1 hr. 30 mins.; R) • 16; 40; 41; 42; 43; 45; 46; 47; 50; 54; 57; 62; 63; 69; 71; 73.

Jurassic Park III

With Joe Johnston (*Jumanji*) directing instead of Spielberg, the franchise suffers some negligence. When a parasailing boy lands on the forbidden subtropical island, his estranged parents (William H. Macy and Téa Leoni) persuade paleontologist Sam Neill to return to the nightmare past. Who needs characters, plot development, science, history, herbivores, or Richard Attenborough when you can lose another child and, as Laura Dern does, send in the Marines? Though Neill seems to enjoy playing Indiana Jones, the rest of us are just snack food. (Simon; 7/30) (1 hr. 32 mins.; PG-13) • 16.

L.I.E.

Director Michael Cuesta's complex and controversial debut about a pedophile in suburban Long Island. (1 hr. 37 mins.; NC-17) • 10; 15; 16; 34; 39; 65.

La Ciénega

Please see "This Week's New Releases." (1 hr. 43 mins.; NR) • 6.

Legally Blonde

Reese Witherspoon is Elle Woods, a feckless young woman who winds up at Harvard Law School—and falling in love. With Selma Blair and Luke Wilson. (1 hr. 32 mins.; PG-13) • 10; 23; 29; 44; 62.

Liam

Stephen Frears's movie is mostly shot from the viewpoint of a 7-year-old Irish Catholic boy during the Depression in Liverpool. It has some rapturously observant sequences concerning childhood but bogs down in fire-and-brimstone heavyhandedness. The marvellous little Anthony Burrows stars as Liam. (Rainer; 10/8) (1 hr. 30 mins.; R) • 1; 39.

★ Lisa Picard Is Famous

Griffin Dunne's mockumentary about two marginal New York actors, well played by Lisa Kirk and Nat De Wolf (who also wrote the script), is occasionally dead-on satirical. (Rainer; 9/10) (1 hr. 57 mins.; PG-13) • 2.

Made

Vince Vaughn and John Favreau (*Swingers*) reunite as amateur boxers, and Peter Falk is the Mafia don who brings them to Manhattan for their chance to break into the mob. Also with Sean "Puffy" Combs. (1 hr. 35 mins.; R) • 5; 10; 32.

A Matter of Taste

Writer-director Bernard Rapp's film involves class warfare between a rich executive and his surly food taster. With Bernard Giraudeau. (1 hr. 30 mins.; NR) • 4.

Moulin Rouge

Baz Luhrmann's turn-of-the-century musical set in the famous Parisian dance hall stars Nicole Kidman and Ewan McGregor, and it's meant to resuscitate the movie-musical genre for modern audiences by referencing just about every other musical ever filmed. Songs ranging from Rodgers and Hammerstein to Patti LaBelle segue into one another; the screen is replete with grease-painted plug-uglies who look like they were out of a Fellini casting call. The entire experience is exhausting and assaultive, less a resuscitation than a stomping. (Rainer; 5/28) (2 hrs. 15 mins.; PG-13) • 16.

The Musketeer

Justin Chambers plays the titular seventeenth-century avenger in Peter Hyams's (*End of Days*) action film. With Tim Roth and Mena Suvari. (1 hr. 37 mins.; PG-13) • 10; 13; 21; 27; 44; 45; 46; 47; 52; 53; 54; 56; 57; 58; 64; 66; 70; 72.

O

Mekhi Phifer stars as a black basketball star in an otherwise all-white southern prep school in this updated retelling of Shakespeare's *Othello*. The movie was completed around the time of Columbine and is just being released now. Were it not for its notoriety, it would not be worth much discussion. (Rainer; 9/10) (1 hr. 31 mins.; R) • 21; 45; 53.

The Others

Nicole Kidman plays a mother raising her two children in a haunted house while her husband is serving in World War II. American debut of Spanish director Alejandro Amenabar. (2 hrs. 25 mins.; PG-13) • 7; 14; 15; 16; 17; 27; 32; 41; 42; 44; 45; 46; 47; 52; 54; 55; 58; 61; 62; 63; 69; 72; 75; 76; 78.

★ Our Lady of the Assassins

Barbet Schroeder's mesmerizing drama is about a self-exiled novelist (Germán Jaramillo) who returns to his hometown, the notorious drug capital Medellín, Colombia, and falls in love with a street-kid gangster (Anderson Ballesteros). The sacred and the profane are clearly visible in Medellín, and the violence is depicted not as pulpy melodrama but in quick bewildering bursts, spontaneous and fatal. (Rainer; 9/17) (1 hr. 40 mins.; R) • 39.

Planet of the Apes

In Tim Burton's new version of the 1968 film, there is striking cinematography, elaborate ape makeup, and a fine performance by Tim Roth. However, the new *Planet* is devoured by its own mechanical ostentation, and has a smart-ass, infinitely less powerful ending than the original. (Simon; 8/6) (1 hr. 40 mins.; R) • 16.

The Princess Diaries

Julie Andrews is the eccentric grandmother who teaches Anne Hathaway's New York hipster how to be a princess when she inherits a small nation in Europe. Directed by Gary Marshall (*Pretty Woman*). (1 hr. 55 mins.; G) • 16; 44; 60; 61; 76.

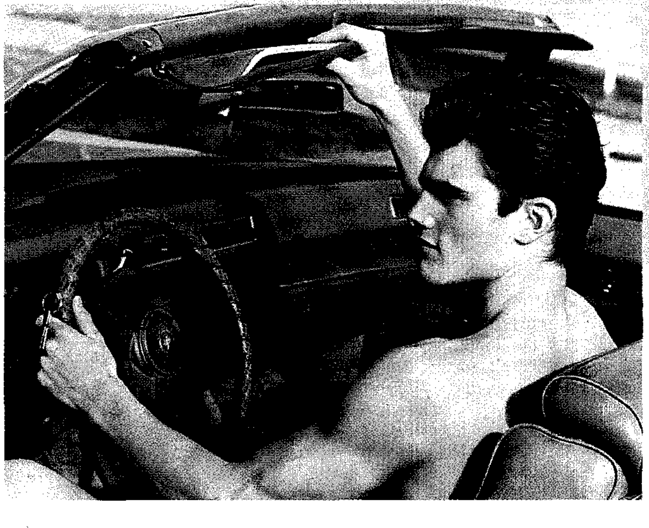
Rat Race

John Cleese, Cuba Gooding Jr., Rowan Atkinson, and Whoopi Goldberg race from Las Vegas to New Mexico for $2 million in cash. Directed by Jerry Zucker

Opening

He'll Be Your Mirror

Bruce Weber may be known for artful beefcake fashion photography, but since 1987 he has quietly been making another name for himself—as a colorful documentarian. **Chop Suey**, his seventh film, is an autobiographical collage, featuring mini-profiles of the characters who've influenced his work. "I imagined a wonderful dinner party," Weber says, explaining the motley assemblage of personalities he's put onscreen. "I thought of Mrs. [Diana] Vreeland sitting next to Robert Mitchum—they'd have a great time drinking scotch and smoking cigarettes—and I saw Peter Johnson [pictured] with them, because Mrs. Vreeland would've loved the way he looked." As Weber narrates, moving from muse to muse, he also explores his life and photography in an improvisational style reminiscent of his friend Andy Warhol. "I always like finding my way through a film *through* the camera," Weber explains. "No storyboards and no script." Weber rose to fame shooting ad campaigns for Calvin Klein and Ralph Lauren in the late seventies, but the former NYU film student was also nominated for an Oscar in 1989 for *Let's Get Lost*, a documentary about Chet Baker. And at least for now, he's more interested in moving pictures than in still ones—but either way, he says, "I like to shoot people that make me look at myself." (Opens October 5 at Film Forum.) B.K.



Photograph by Bruce Weber.

Festival

Australian for Film

Three new Russell Crowe movies? Not quite, but *Romper Stomper, The Sum of Us,* and *Proof,* all playing at BAMcinématek's **Killing the Koala**, might as well be premieres, given the brief opportunities New Yorkers had to see these Crowe films in their initial releases. "Koala," an anti-*Crocodile Dundee* Australian filmfest with plenty of attitude, also features last year's *Chopper,* in which comedian Eric Bana plays a side-splitting psychopath; *The Adventures of Priscilla, Queen of the Desert*; and *Feeling Sexy,* a New York premiere about a single mom (Susie Porter, pictured) who has a torrid affair with a young art student. So enjoy the Gladiator's range, and try to avoid the phrase "G'day, mate" while you're there. (See "Museums, Societies, Etc.")

(*Ghost*). (1 hr. 12 mins.; PG-13) • 15; 21; 33; 40; 41; 42; 47; 52; 54; 59; 60; 61; 64; 75; 76; 77; 78.

Rock Star
Mark Wahlberg stars as the lead singer for a tribute band who ends up as a star in the band he was giving tribute to. It's a terrific premise for a pop-cult satire, but the film plays it straight. It's a botched opportunity. (Rainer; 9/17) (1 hr. 42 mins.; R) • 7; 13; 15; 21; 29; 33; 44; 68; 69; 73.

Rush Hour 2
Director Brett Ratner reunites Chris Tucker and Jackie Chan as partners chasing an international crime ring in this sequel to the 1998 film. (1 hr. 28 mins.; PG-13) • 10; 12; 16; 40; 41; 45; 46; 47; 52; 54; 59; 62; 64; 66; 72; 73; 76; 78.

The Score
An okay caper movie with noirish undertones starring Robert De Niro as an expert thief going for his last heist and Edward Norton as the up-and-comer he teams with. Marlon Brando, in a cameo, plays De Niro's fence and financial partner, and it's his first movie pairing with De Niro. Too bad the vehicle they chose for themselves was so routine. You go into this movie expecting a heavyweight title fight and instead get a cruiserweight bout. Frank Oz directed. (Rainer; 7/23) (2 hrs. 3 mins.; R) • 21; 40.

★ Sexy Beast
Ben Kingsley is intensely frightening as a paranoid thug who seeks to recruit a retired former crime partner, well played by Ray Winstone. It's a spiky, spiffy piece of work, with a pitch-perfect ear for the scary propulsiveness of thug lingo. (Rainer; 6/25) (1 hr. 31 mins.; R) • 2.

★ Shrek
Terrific computer-animated feature about a gruff, kindhearted ogre. The script is full of wriggly comic references to practically every famous fairy tale and the computer animation, except for the more human characters, is often on a par with the script. Eddie Murphy and Mike Myers stand out among the celebrity voicers. (Rainer; 5/21) (1 hr. 29 mins.; PG) • 16; 19; 47; 51; 65.

Soul Survivors
A teen horror film which stars Wes Bentley, Casey Affleck, and Melissa Sagemiller in Paul Carpenter's directorial debut about a girl who sees the ghost of her ex-boyfriend. (1 hr. 45. mins.; PG-13) • 45; 69.

★ Together
A marvelous movie about a seventies Swedish commune that gets at the preening narcissism and tentativeness of those years. The writer-director Lukas Moodysson, only 32, has a great feel for his people; he both embraces and burlesques them. The film's sensitivity for the children caught up in the commune experience is peerless. (Rainer; 9/10) (1 hr. 46 mins.; R) • 1; 12; 17; 39; 48; 51; 65.

Tortilla Soup
Hector Elizondo (*Pretty Woman*) plays a Los Angeles chef with three daughters, in director María Ripoll's film. With Raquel Welch and Elizabeth Peña. (1 hr. 40 mins.; PG-13) • 35; 60; 65; 67.

A Trial in Prague
Zuzana Justman's documentary about Czechoslovakia's trials of Communists in 1952. (1 hr. 52 mins.; NR) • 8.

Two Can Play That Game
Vivica A. Fox and Morris Chestnut deal with relationship woes in a comedy by first-time director Mark Brown. (1 hr. 30 mins.; R) • 16; 40; 41; 45; 46; 47; 52; 54; 56; 57; 62; 69; 71; 78.

★ Va Savoir
Jacques Rivette's romantic rondeley is about three men and three women who become entangled during the run of a Pirandello play in Paris. It's minor but moderately enjoyable. At a mere two-and-a-half hours, it's practically a hiccup in the Rivette canon. (Rainer; 10/8) (2 hrs. 30 mins.; PG-13) • 10; 39.

Vampire Hunter D: Bloodlust
A sequel to the futuristic 1985 *anime* classic about a half-man-half-vampire bounty hunter who must save Japan from the evil Count Lee. (1 hr. 51 mins.; PG-13) • 2; 4; 16; 56; 61.

Vengo
A Spanish film written and directed by Tony Gatlif about two warring Andalusian families, set to Flamenco music. (1 hr. 30 mins.; NR) • 9.

Won't Anybody Listen
Low-budget documentary about the music industry and a floundering art-rock band called NC-17. Directorial debut of Dov Kelemer. (1 hr. 15 mins.; NR) • 90.

Zoolander
Failed silliness. Ben Stiller co-wrote, directs, and stars as a male-bimbo fashion model who decides there's more to life than looking beautiful. Owen Wilson, Christine Taylor, Will Ferrell, and Jerry Stiller, in a funny cameo as an old-time agent, co-star. (Rainer; 10/8) (1 hr. 34 mins.; PG-13) • 7; 14; 15; 21; 24; 33; 38; 41; 44; 45; 46; 47; 51; 52; 54; 55; 59; 60; 62; 64; 66; 74; 75; 76; 77; 78.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Our Lady of the Assasin; The Closet; The Deep End; Ghost World; Liam; together

2. CC Village East
189 Second Ave. (212-529-6799) • The Curse of the Jade Scorpion; Diamond Men; The Glass House; Glitter; Jay and Silent Bob Strike Back; Lisa Picard Is Famous; Sexy Beast; Vampire Hunter D: Bloodlust

3. Cinema Classics
332 E. 11th St. (-677-5368) • Always A Bridesmaid (See also "Museums, Societies, Etc.")

4. Cinema Village
22 E. 12th St. (212-924-3363) • Life and Debt; A Matter of Taste; Vampire Hunter D: Bloodlust

5. Clearview's Waverly
323 Sixth Ave. (212-777-FILM#603) • Apocalypse Now Redux; Made

6. Film Forum
209 W. Houston St. (212-727-8110) • Children Underground; Chop Suey; La Ciénega (See also "Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Hardball; Hearts in Atlantis; The Others; Rock Star; Zoolander

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Go Tigers!; The Iron Ladies; A Trial in Prague

9. The Screening Room
54 Varick St. (212-334-2100) • Downtown 81; Lumumba; Vengo (See also "Museums, Societies, Etc.")

10. UA Union Square
13th St. and Broadway (212-253-2225) • American Pie 2; Apocalypse Now Redux; Don't Say a Word; Happy Accidents; Hedwig and the Angry Inch; L.I.E.; Legally Blonde; Made; The Musketeer; Rush Hour 2; Va Savoir

14th–41st Streets

11. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • The Closet; Don't Say a Word; Glitter

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Deep End; Dinner Rush; Don't Say a Word; The Glass House; Glitter; Hedwig and the Angry Inch; Rush Hour 2; Together

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • The Curse of the Jade Scorpion; The Musketeer; Rock Star

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Hardball; Hearts in Atlantis; The Others; Zoolander

15. Loews Kips Bay Theatre
570 Second Ave. (212-505-6397#558) • American Pie 2; Dinner Rush; The Glass House; Hardball; Hearts in Atlantis; L.I.E.; The Others; Rat Race; Rock Star; Zoolander

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Born Romantic; The Curse of the Jade Scorpion; The Deep End; Diamond Men; Don't Say a Word; Ghost World; The Glass House; Glitter; Hearts in Atlantis; Jeepers Creepers; Jurassic Park III; L.I.E.; Moulin Rouge; The Others; Planet of the Apes; The Princess Diaries; Rush Hour 2; Shrek; Two Can Play That Game; Vampire Hunter D: Bloodlust

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • The Deep End; The Others; Together

18. CC Eastside Playhouse
919 Third Ave., bet. 55th and 56th Sts. (212-755-3020) • The Closet

19. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Happy Accidents; Shrek

20. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Don't Say a Word

Photograph courtesy of Beyond Films.

21. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • American Pie 2; Dinner Rush; Hardball; Jay and Silent Bob Strike Back; The Musketeer; O; Rat Race; Rock Star; The Score; Zoolander

22. Loews Astor Plaza
44th St. bet. Broadway and Eighth Ave. (212-50-LOEWS#699) • Apocalypse Now Redux

23. Loews State
1540 Broadway, bet. 45th and 46th Sts. (212-50-LOEWS#901) • Captain Corelli's Mandolin; The Closet; Happy Accidents; Legally Blonde

24. New York Twin
220 E. 59th St. (212-505-CINE#590) • Hardball; Zoolander

25. Paris Theatre
4 W. 58th St. (212-688-3800) • Bread and Tulips

26. Sony Imax Lincoln Square
1988 Broadway, at 68th St. (50-LOEWS#638) • Apocalypse Now Redux; China: The Panda Adventure; Cyber World; Into the Deep; Ocean Man

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Closet; Glitter; The Musketeer; The Others

28. Clearview's Beekman
1254 Second Ave., bet. 65th and 66th Sts. (212-777-FILM#606) • Don't Say a Word

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Captain Corelli's Mandolin; Diamond Men; Dinner Rush; The Glass House; Innocence; Legally Blonde; Rock Star

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Dinner Rush; Don't Say a Word

31. Loews 72nd St. East
1230 Third Ave., bet. 71st and 72nd Sts. (212-50-LOEWS#704) • Hearts in Atlantis

32. Loews New York Twin
1271 Second Ave., bet. 66th and 67th Sts. (212-50-LOEWS#698) • Jay and Silent Bob Strike Back; Made; The Others

33. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • The Glass House; Hardball; Hearts in Atlantis; Rat Race; Rock Star; Zoolander

34. UA East
1629 First Ave., at 85th St. (212-249-5100) • L.I.E.

35. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • The Curse of the Jade Scorpion; Glitter; Tortilla Soup

61st Street and Above, West Side

36. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Don't Say a Word

37. Clearview's Metro Cinema
2626 Broadway, bet. 99th and 100th Sts. (212-777-FILM#609) • The Closet; Glitter

38. Clearview's Olympia
2770 Broadway, bet. 106th and 107th Sts. (212-777-FILM#613) • Don't Say a Word; Zoolander

39. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway bet. 62nd and 63rd Sts. (212-757-2280) • Ghost World; Innocence; L.I.E.; Liam; Our Lady of the Assassins; Together; Va Savoir

40. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • American Pie 2; Hardball; Jeepers Creepers; Rat Race; Rush Hour 2; The Score; Two Can Play That Game

41. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • The Glass House; Hardball; Jeepers Creepers; The Others; Rat Race; Rush Hour 2; Two Can Play That Game; Zoolander

42. New Coliseum
701 W. 181st St. (212-740-1545) • Hardball; Jeepers Creepers; The Others; Rat Race

43. Nova
3589 Broadway, bet. 147th and 148th Sts. (212-862-5728) • Glitter; Hardball; Jeepers Creepers

44. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • The Curse of the Jade Scorpion; The Deep End; Dinner Rush; The Glass House; Hearts in Atlantis; Legally Blonde; The Musketeer; The Others; The Princess Diaries; Rock Star; Zoolander

Bronx

45. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Dinner Rush; Don't Say a Word; Glitter; Hardball; Jeepers Creepers; The Musketeer; "O"; The Others; Rush Hour 2; Soul Survivors; Two Can Play That Game; Zoolander

46. Concourse Plaza
214 E. 161th St. (718-588-8800) • Don't Say a Word; The Glass House; Hardball; Jeepers Creepers; The Musketeer; The Others; Rush Hour 2; Two Can Play That Game; Zoolander

47. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • American Pie 2; Don't Say a Word; The Glass House; Glitter; Hardball; Hearts in Atlantis; Jeepers Creepers; The Musketeer; The Others; Rat Race; Rush Hour 2; Shrek; Two Can Play That Game; Zoolander

Brooklyn

48. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Dinner Rush; Happy Accidents; Together (See also "Museums, Societies, Etc.")

49. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • The Deep End; Ghost World

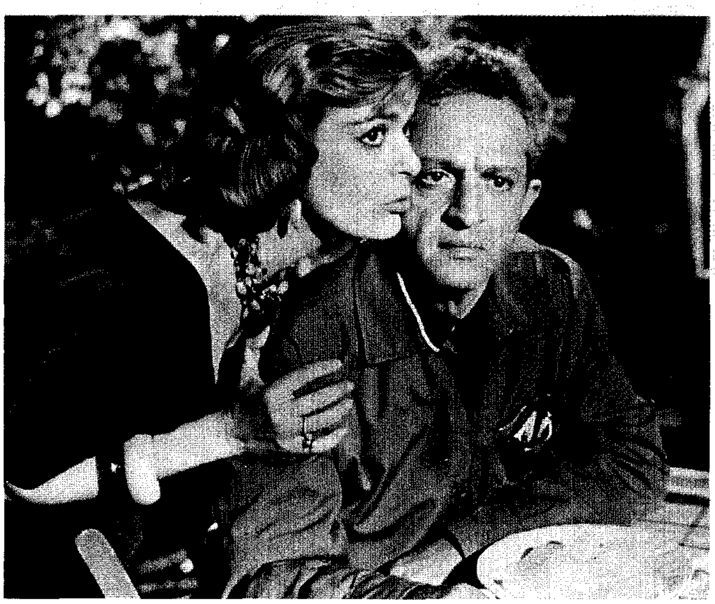
50. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Glitter; Hardball; Jeepers Creepers

51. Cobble Hill Cinema
265 Court St. (718-596-9113) • Atlantis; The Closet; Hardball; Hearts in Atlantis; Shrek; Together; Zoolander

Retrospective

Greek Goddess

Director Jules Dassin performed in Manhattan's Yiddish theater, apprenticed with Alfred Hitchcock, got blacklisted by HUAC, then moved to France and made *Rififi,* which won him the 1955 Best Director prize at Cannes. But if you ask the 89-year-old former New Yorker about his life, he'll tell you it began with Melina Mercouri. "I fell in love the first night we met," says the director, whose film *Never on Sunday* introduced the Mediterranean to American audiences. **Melina Mercouri**, Film Forum's festival devoted to the sassy, blonde Greek superstar (1925–94), includes the eight films she made in the sixties and seventies with Dassin, who also became her husband. "Every role was written for her," he says. Those roles, seen here in new 35-mm. prints, include a free-spirited prostitute in her Oscar-nominated turn in *Never on Sunday* (pictured, with Dassin); a jewel thief in *Topkapi;* and an actress in her last film, 1978's *A Dream of Passion.* "Melina vibrates," Dassin says. "She found a key to her character, went for the deepest truth—but didn't take herself too seriously. Oh, we had a wonderful time." So did we. (See "Museums, Societies, Etc.")



52. Court Street 12
106 Court Street (718-246-7469) • Dinner Rush; Don't Say a Word; The Glass House; Glitter; Hardball; Hearts in Atlantis; The Musketeer; The Others; Rat Race; Rush Hour 2; Two Can Play That Game; Zoolander

53. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • The Curse of the Jade Scorpion; O; The Musketeer

54. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • American Pie 2; Don't Say a Word; The Glass House; Glitter; Hardball; Jeepers Creepers; The Musketeer; The Others; Rat Race; Rush Hour 2; Two Can Play That Game; Zoolander

55. Pavilion
188 Prospect Park West (718-369-0838) • Don't Say a Word; The Glass House; Glitter; Hardball; Hearts in Atlantis; Left Luggage; The Others; Zoolander

56. Pavilion Flatbush
314 Flatbush Avenue (718-596-7070) • The Musketeer; Two Can Play That Game; Vampire Hunter D: Bloodlust

57. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Glitter; Hardball; Jeepers Creepers; The Musketeer; Two

Photograph courtesy of Photofest/Film Forum.

Can Play That Game

58. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • American Pie 2; Glitter; Hardball; The Musketeer; The Others

59. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Don't Say a Word; The Glass House; Hearts in Atlantis; Rat Race; Rush Hour 2; Zoolander

Queens

60. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Captain Corelli's Mandolin; Don't Say a Word; Glitter; The Princess Diaries; Rat Race; Tortilla Soup; Zoolander

61. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Hardball; The Others; The Princess Diaries; Rat Race; Vampire Hunter D: Bloodlust

62. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • American Pie 2; Diamond Men; Dinner Rush; Don't Say a Word; The Glass House; Glitter; Hardball; Hearts in Atlantis; Jeepers Creepers; Legally Blonde; The Others; Rush Hour 2; Two Can Play That Game; Zoolander

63. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Hardball; Jeepers Creepers; The Others

64. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • American Pie 2; Dinner Rush; Don't Say a Word; The Glass House; Glitter; Hardball; Hearts in Atlantis; The Musketeer; Rat Race; Rush Hour 2; Zoolander

65. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • Bread and Tulips; The Closet; The Deep End; Innocence; L.I.E.; Shrek; Together; Tortilla Soup

66. Main Street Cinemas
72-66 Main St. (718-263-4828) • Cats & Dogs; The Deep End; Don't Say a Word; The Glass House; Hardball; The Musketeer; Rush Hour 2; Zoolander

67. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • The Closet; Divided We Fall; Happy Accidents; Tortilla Soup

68. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Glitter; Rock Star

69. UA Astoria
28-60 Steinway St. (718-726-1279) • Captain Corelli's Mandolin; Jeepers Creepers; The Others; Rock Star; Soul Survivors; Two Can Play That Game

70. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Glitter; The Musketeer

71. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Don't Say a Word; Jeepers Creepers; Two Can Play That Game

72. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • The Glass House; Glitter; Hardball; The Musketeer; The Others; Rush Hour 2

73. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • American Pie 2; Dinner Rush; Don't Say a Word; The Glass House; Hearts in Atlantis; Jeepers Creepers; Rock Star; Rush Hour 2

74. UA Movies at Bayside
38-39 Bell Blvd., at 39th Ave. (718-225-7711) • The Deep End; Don't Say a Word; The Glass House; Zoolander

75. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • The Deep End; Don't Say a Word; Glitter; Hearts in Atlantis; The Others; Rat Race; Zoolander

Staten Island

76. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • The Deep End; Don't Say a Word; Glitter; Hardball; Hearts in Atlantis; The Others; The Princess Diaries; Rat Race; Rush Hour 2; Zoolander

77. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Don't Say a Word; Hardball; Hearts in Atlantis; Rat Race; Zoolander

78. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Dinner Rush; Don't Say a Word; The Glass House; Glitter; Hardball; Hearts in Atlantis; The Others; Rat Race; Rush Hour 2; Two Can Play That Game; Zoolander

Museums, Societies, Etc.

79. American Museum of the Moving Image
36-01 35th Ave., Astoria, Queens (718-784-0077); $8.50. • "Catherine Breillat Retrospective." 10/6: *Romance* (1999); *A Real Young Girl* (1976); *Tapage Nocturne* (1979). 10/7: *36 Fillette* (1987); *Dirty Like an Angel* (1991); *Perfect Love* (1996).

80. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "Killing the Kaola: Australian Films of the 90s." 10/6: *Oscar and Lucinda* (1997); *Looking for Alibrandi* (1999). 10/7: *Parklands* (1996). 10/8: *The Sum of Us* (1994). 10/9: *One Night the Moon* (2001). 10/10: *Newsfront* (1978). 10/11: *Rats in the Ranks* (1996). 10/12: *Feeling Sexy* (1998); *Only the Brave* (1994). 10/13: *Muriel's Wedding* (1994). 10/14: *Proof* (1991).

81. Brooklyn Museum of Art
200 Eastern Pkwy., Brooklyn (718-638-5000); $6. • "Think Film." 10/6: *The Color of Paradise* (1999).

82. Cinema Classics
332 E. 11th St. (212-677-5368); $5. • 10/1-10/4: *Casablanca* (1942). 10/5-10/11: *The Seven Samurai* (1954).

83. Film Forum
209 W. Houston St. (212-727-8110); $9. • "Melina Mercouri" 10/5-10/9: *Never on Sunday* (1960); *Topkapi* (1964). 10/9: An evening with Jules Dassin. 10/10-10/12: *Stella* (1956); *Phaedra* (1962). 10/13-10/16: *He Who Must Die* (1957); *10:30 P.M. Summer* (1966).

84. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9.00. • "The 39th New York Film Festival." 10/3: *Time Out* (2001); *The NIght of the Hunter* (1955). 10/5: *The Royal Tenenbaums* (2001); *The Lady and the Duke* (2001). 10/6: *Silence . . . We're Rolling* (2001); *Y Tu Mama También* (2001); *Mulholland Drive* (2001). 10/8: *Fat Girl* (2001). 10/9: *Baran* (2001). 10/10: *Deep Breath* (2001). 10/11: *Sobibor* (1943); *Intimacy* (2001). 10/12: *Waking Life* (2001); *The Son's Room* (2001).

85. Manhattan School of Music
Broadway and 122nd St. (212-749-2802, ext. 4428); free. • 10/4: *A Trail on the Water* (1999).

86. Museum of Modern Art
11 W. 53rd St. (212-708-9480); free with $10 admission, $6.50 for students and seniors. • "The Films of Kon Ichikawa." 10/1: *Matatabi* (1973); *Ten Dark Women* (1961). 10/2: *Ten Dark Women* (1961); *Matatabi* (1973). 10/4: *The Black Test Car* (1962); *A Nineteen-Year-Old's Map* (1980). 10/5: *A Nineteen-Year-Old's Map* (1980). "The Films of Béla Tarr." 10/5: *Werckmeister Harmonies* (2000). 10/6: *Sátántangó* (1994). 10/7: *Family Nest* (1978); *The Outsider* (1981). 10/8: *Journey on the Plain* (1995); *Damnation* (1997). 10/9: *Almanac of Fall* (1985); *Macbeth* (1982). 10/11: *The Last Boat* (1990).

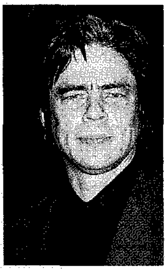
87. Ocularis
70 N. 6th St., Brooklyn (718-388-8713); $5. • 10/7: *Ivan's Childhood* (1962).

88. Scandinavia House
(Victor Borge Hall) 58 Park Ave., nr. 38th St. (212-779-3587); $8 • 10/3: *Sult* (1966).

89. The Screening Room
54 Varick St. (212-334-2100); $9 ($6 for Sunday-brunch patrons). • 10/3-10/11: *Season of Men* (2000); *Showgirls* (1995).

90. Two Boots Pioneer Theater
155 E. 3rd St. (212-254-3300); $9, $6 for seniors. • "The Den of Love and Chaos" 10/1: *Chastity* (1969). 10/8: *Metropolis* (1926).

Trailers



REVOLUTION NOW **Benicio Del Toro** (pictured) and **Steven Soderbergh** (*Traffic*) are re-teaming to make a film about the life of Communist revolutionary Che Guevara; Del Toro will star as Che, with Soderbergh directing and **Laura Bickford** producing; the team is in the process of developing a script, with production to start as soon as all three become available.

THE BEST-LAID PLANS Director **Milos Forman** (*One Flew Over the Cuckoo's Nest*) has signed on to direct *Bad News* for Phoenix Pictures, based on a script by **Doug Wright**, best known for scripting *Quills;* the film, to be distributed by Warner Bros., is an adaptation of the recent novel by Donald Westlake about a con man whose latest scam backfires, rendering him the victim of his own crime.

MAYBE NEXT YEAR Warner Bros. has announced that a digitally enhanced version of Stanley Kubrick's *2001: A Space Odyssey* will be released into theaters this month; New York's **Keir Dullea** fans shouldn't get their hopes up, however, since the film is scheduled to screen only in Seattle, San Francisco, Los Angeles, and Washington, D.C.

L.A. STORY **James Woods** (pictured) has signed on to play Columbia Pictures executive Alan Hirschfield in Film Four's *Indecent Exposure;* the film will follow the true-life story of seventies Hollywood exec David Begelman and his penchant for check forgery, which resulted in a very public battle with Columbia's board and his eventual resignation; documentary filmmaker **Nick Broomfield** (*Kurt & Courtney*) will direct, but no other cast is yet announced.

SARA CARDACE

Photographs by Robin Platzer/Twin Images.

Edited by Logan Hill

Previews

Take a Chance on Them

Having shed their shaggy locks and butterfly collars, Benny Andersson and Björn Ulvaeus (pictured) may not exactly get mobbed in the streets anymore, despite founding the seventies supergroup ABBA. Pretty soon, though, the answer to "Where are they now?" will be "Everywhere." Knowing them (and knowing you), their new musical Mamma Mia!, starring Judy Kaye, Tina Maddigan, Karen Mason, and Louise Pitre, is about to be a huge hit, despite all the skittishness emanating from Times Square. If, as various pundits suggest, we are rapidly moving toward a post-ironic age, *Mamma Mia!*—which sets gleefully gushing tunes like "Take a Chance on Me" and "Dancing Queen" to an uplifting plot about a blushing bride and her ex-rock-star mother—should be a pitch-perfect diversion. Let's hope it chases back the shadows with flashing strobes and colored gels. Previews begin October 5 for an October 18 opening. (See "Broadway.")

Broadway

Previews and Openings

Dance of Death
Ian McKellen and Helen Mirren play feuding spouses in August Strindberg's deservedly classic drama. Sean Mathias directs. $50–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for an October 11 opening. • Broadhurst Theatre, 235 W. 44th St. (212-239-6200).

Hedda Gabler
The fantastic Kate Burton plays Hedda, a Victorian woman who grows bored with her scholarly husband, in this new Jon Robin Baitz adaptation of Ibsen's classic, directed by Nicholas Martin. $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/4 opening. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Mamma Mia!
Expected to be this season's feel-good hit, this euphoric new musical about a young bride-to-be and her single mom is scored with 22 shimmery disco tunes by Benny Andersson and Björn Ulvaeus. Yep, the guys from ABBA. $55–$98.75. Previews begin 10/5 for a 10/18 opening. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

Thou Shalt Not
Reigning Broadway super-choreographer Susan Stroman directs and choreographs a steamy new musical based on Emile Zola's classic tale *Thérèse Raquin*. Harry Connick Jr. wrote the music and lyrics for this new adaptation, set in his home town of New Orleans. Craig Bierko plays a jazz musician who returns from WWII and seduces a local married woman, played by Kate Levering. $20–$85. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. In previews for a 11/1 opening. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Now Playing

Aida
The epic musical about the love affair between a Nubian slave and a cute Egyptian, with music by Elton John and lyrics by Tim Rice. Maya Days, Idina Menzel, and Adam Pascal star. More important, the gigantic sets and ridiculously fabulous costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it has still been entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

Cabaret
This gritty revival of Broadway's most decadent musical won four Tonys in 1998 for its portrayal of the sepia-washed world of Berlin cabaret. Set in the former glory of Studio 54 and based on Christopher Isherwood's *Berlin Stories*, the production revives the classic songs of Fred Ebb and John Kander with a darker edge than the Liza Minnelli edition. That said, the revival gets a strange tweak as squeaky-clean Brooke Shields joins Matthew Greer and Matt McGrath (*Hedwig*). $25–$95. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Studio 54, 254 W. 54th St. (212-239-6200).

Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Shubert, 225 W. 44th St. (212-239-6200).

Contact
This sensational, Tony-slathered, and thankfully uncategorizable dance-theater work by John Weidman and Broadway's reigning choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a Victorian flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Colleen Dunn, and D.W. Moffett now star. $55–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

42nd Street
This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $20–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

The Full Monty
The rambunctious musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

Kiss Me, Kate
Burke Moses and Carolee Carmello (who both just took a big pay-cut to keep this show going) interpret Cole Porter's feuding couple—two actors who play the *Shrew's* Kate and Petruchio in a play-within-the-musical. The energetic supporting cast does its best with ever-hilarious numbers like "Brush Up Your Shakespeare." $26–$86. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. • Imperial Theater, 249 W. 45th St. (212-239-6200).

The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

The Music Man
Meredith Willson's 1957 musical about a con-man who charms the sleepy town of River City, Iowa, gets a giddily inventive production at the hands of director-choreographer Susan Stroman (*Contact, The Producers*).

Ground Rules

Except where noted, Broadway shows begin at 8 and are dark Monday. Wallet-watchers should keep in mind the TKTS booth, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS is at Broadway and 47th Street; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Photograph by T Andersson.

Opening

Continental Drift

Just arrived after a very long flight, actor Roy Billing of Australia's revered Company B Belvoir theater company says he's glad to be in New York, even at such an awful moment. "It might sound a bit corny, but we feel like we can do something to take people's minds off things," he says. Here for the Brooklyn Academy of Music's Next Wave Festival, Billing and his collaborators have come to stage **Cloudstreet** (featuring, from left, Kris McQuade and Clare Jones), an epic five-hour adaptation of the novel by Australian writer Tim Winton that's been performed Down Under and in London and been compared favorably with the Royal Shakespeare Company's legendary *Nicholas Nickleby.* "We've watched everything happening here on television from the other side of the world," says Billing, "but I'm glad we're here, because this is such a life-affirming play. And it feels good to come here and say we're not frightened." Due to the overwhelming success of their production, the members of Company B have become somewhat unlikely ambassadors of Australian culture over the past few years, touring with a production that presents a complex tale of two destitute and flawed families that grow up with each other over twenty years. "There's some rather dark stuff in it, but it's a universal story, and people seem to recognize the characters," says Billing, who plays Sam Pickles, a drunken gambler and father. "Robert Altman came to see us in London, and he said to me, 'How did you learn so much stuff about my father?' " *Performances run October 2 through 7. (See "Off Broadway.")*

$40–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Neil Simon Theatre, 250 W. 52nd. St. (212-307-4100).

The Phantom of the Opera
Unlike *Cats,* Andrew Lloyd Webber's other blockbuster refuses to give up the ghost. $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. • Majestic Theater, 247 W. 44th St. (212-239-6200).

The Producers
Nathan Lane and Matthew Broderick produce the ultimate "surefire flop," *Springtime for Hitler,* in Mel Brooks's triumphant new musical and Tony Award record-setter. Based on the Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp is the hottest ticket in town. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

Proof
Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. As Catherine, Jennifer Jason Leigh now plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town to bury her father, a graduate student (the extremely talented Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Daniel Sullivan's direction is impeccable. $24–$69. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's Pulitzer-winning reimagining of Puccini's *La Bohème* as it might be lived by a gaggle of hipsters ensconced in the East Village at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by Michele Lee). $30–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Urinetown
After its surprise success earlier this year, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, transfers to Broadway. In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon.–Sat. at 8, Wed. at 2:15, Sat. at 2. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

An Adult Evening of Shel Silverstein
Atlantic Theatre Company stages one-acts by the author of one of the greatest Johnny Cash songs ever: "A Boy Named Sue." $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 10/17 opening. • Atlantic Theatre, 336 W. 20th St. (212-239-6200).

Bloody Poetry
Howard Breton's drama about the libertine Romantic poets Lord Byron and Percy Shelley gets a new production at the hands of Synapse Theatre. $19. Mon. at 7, Wed.–Sat. at 8, Sun. at 3. Previews begin 10/6 for a 10/10 opening. Through 10/26. • Connelly Theater, 220 E. 4th St. (212-206-1515).

Cloudstreet
This epic, anticipated five-hour performance (including an hour-long intermission) by Sydney's Company B Belvoir rides a wave of international critical acclaim into BAM's Next Wave Festival. $25–$65. 10/2–10/6 at 6:30, 10/7 at 2. • BAM Harvey Theater, 651 Fulton St., Brooklyn (718-636-4100).

The Complete Works of William Shakespeare (Abridged)
This off-beat crash-course through the Bard's works. $25–$55. Mon., Wed.–Fri. at 7, Sat. at 4, 7, and 10. In previews for a 10/15 opening. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

An Immaculate Misconception
An inventor of the birth control pill, Carl Djerassi opens his first play, which is, appropriately enough, a drama about contemporary reproduction. Mon., Wed.–Sat. at 8, Sat. at 2:30, Sun. at 3. In previews for a 10/10 opening. • Primary Stages, 354 W. 45th St. (212-333-4052).

Irish Comedy Festival: The Nualas
Ireland's all-girl comedy troupe aims for your funny bone. $25–$35. Wed.–Sat. at 8, Sun. at 3 and 7. 10/3–10/21. • Irish Arts Center, 553 W. 51st St. (212-212-581-4125).

Martha
Scotland's Catherine Wheels theater company stages a kid-friendly tale about a goose and a cranky old lady. $10–$30. Fri. at 7, Sat. and Sun. at noon and 5. 10/5–10/14. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

Metamorphoses
Mary Zimmerman uses a 27-foot-wide pool of water to stage her inventive, Ovid-inspired work, which was a splashing success in earlier Los Angeles and Seattle runs. $35–$55. Tues., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/9 opening. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Much Ado About Nothing
Aquila Theater Company returns with its latest adventurous adaptation, which casts the comic characters of Shakespeare's comedy in squeaky black pleather and svelte cat suits designed by SoHo's Beau Brummel. $30–$40. Wed.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. • Manhattan Ensemble Theater, 55 Mercer St. (212-239-6200).

Puppetry of the Penis
If you think this sounds like something a disturbed balloon-animal-tying birthday clown does when he's alone at night—you're close to the truth. Two Australian comedians perform penile contortions like "The Hamburger." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. Previews begin 9/25 for a 10/5 opening. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reefer Madness
Based on the 1936 marijuana scare film, this budding new musical by Kevin Murphy and Dan Studney stages what happens when a good kid inhales and falls in with some pot-addled communist zombies. Directed by Andy Fickman and choreographed by Paula Abdul, the production won bunches of Los Angeles critics' awards in 1999—plus a *High Times* "Stony" for Theatrical Production of the Year. On the heels of *Bat Boy* and *Urinetown,* this looks to be the stage's next big

Photograph by Heidrun Lohr.

offbeat hit. $20–$60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7:30. In previews for a 10/7 opening. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

Save It for the Stage: The Life of Reilly
Director and actor Charles Nelson Reilly presents the story of his life, from the Bronx to Broadway. $35–$40. Tues.–Sat. at 8, Sun. at 3. Previews begin 9/28 for a 10/3 opening. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

The Shape of Things
In one of Off Broadway's most anticipated arrivals, Gretchen Mol, Paul Rudd, Rachel Weisz, and Frederick Weller star in the latest wicked drama by Neil LaBute, the author of *bash* and the filmmaker behind *In the Company of Men* and *Your Friends and Neighbors*. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 10/10 opening. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

The Spitfire Grill
Based on Lee David Zlotoff's 1996 film about a young woman who moves to a small Wisconsin town, this new Playwrights Horizons musical by James Valcq and Fred Alley features Liz Callaway, Garrett Long, Mary Gordon Murray, and Steven Pasquale. $50. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. In previews for a 10/2 opening. • Duke Theater, 229 W. 42nd St. (212-239-6200).

Unwrap Your Candy
Last year, the playwright successfully adapted his dark play *Quills* into a disturbing motion picture (tagline: "Meet the Marquis de Sade. The pleasure is all his"). Now he's returning to the stage with four short frightening works. $15–$40. Mon.–Sat. at 8, Sat. at 3. In previews for a 10/8 opening. • Vineyard Theatre, 108 E. 15th St. (212-353-0303).

Now Playing

Are You Dave Gorman?
A solo show by comedian Dave Gorman. $25–$40. Wed.–Sat. at 8. Through 10/4. • Westbeth Theatre Center, 151 Bank St. (212-741-0391).

The Bakkhai
Nikolai Kinski, son of Klaus Kinski and the star of the new film *Tortilla Flat*, plays both King Pentheus and Agave in this new adaptation of the Euripides classic. René Migliaccio (*Nosferatu*) directs this Black Moon Theatre production, in which an all-female chorus plays Dionysus. $20. Tues.–Sun. at 8:30, 9/23 and 9/30 at 3. Through 10/7. • Here, 145 Sixth Ave. (212-647-0202).

Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

De La Guarda
A show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A fantastic, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Down South
Doug Field's comedy lampoons sixties suburbia. $35. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 7. Through 10/14. • Rattlestick Theatre, 224 Waverly Pl. (212-239-6200).

Eat the Runt
Avery Crozier's comedy about arts funding returns with a nifty casting experiment in which any actor may play any role, on any given night. $50. Mon., Wed.–Sun. at 8, Wed. and Sat. at 2. • American Place Theater, 111 W. 46th St. (212-239-6200).

Exit the King
Pearl Theatre presents the first production of this Ionesco work staged in New York since 1962. In the drama, King Berenger I is informed that he will only live so long as the play is onstage, and prolongs his comic exit scene to a full ninety minutes. $28–$35. In previews for a 9/24 opening. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 10/21. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

The Fantasticks
The musical perennial that, happily, refuses to go away. $36.50–$39. Tues.–Fri. at 8, Sat. at 3 and 7, Sun. at 3 and 7:30. • Sullivan St. Playhouse, 181 Sullivan St. (212-674-3838).

First Love
Playwright Charles Mee (*Big Love*, *True Love*) collaborates with Mabou Mines' Ruth Maleczech and Frederick Neumann and his daughter, director Erin B. Mee, in an experimental performance about a surprising accident. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Forbidden Broadway 2001: A Spoof Odyssey
Gerard Alessandrini's newest update of his long-running musical spoof. $49.50–$55. Mon., Wed., Fri., and Sat. at 8:15, Sat at 2:30, Sun. at 3:30 and 7:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Hello Muddah, Hello Fadduh!
A revival of the classic Allan Sherman musical, which tracks a couple's life from summer camp to retirement. $45–$50. Tues.–Sat. at 8, Sat. at 5, Wed. and Sun. at 3. • Triad Theatre, 158 W. 72nd St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. It's a daring innovation, perhaps, but this musical revue is about what, in the context of most contemporary musicals, seems an amusingly quaint subject these days—heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

The Ionesco Festival
How absurd: twenty-nine Off and Off–Off Broadway companies are staging 39 of Eugene Ionesco's plays. Highlights include the Pearl Theater's production of *Exit the King* and Sanctuary Theater's production of *The Picture*, starring Tony Torn. Call for schedule and locations. Through 12/1. • (212-387-2043).

La Lupe: My Life, My Destiny
Carmen Rivera's energetic new musical about the iconic salsa singer La Lupe tracks the singer's rise and fall. Luis Caballero directs. Performances on Wed. and Thurs. are in English; all others are in Spanish. $40. Tues.–Sat. at 8, Sun. at 6:30, Sat. and Sun. at 2. • Theatre Four, 424 W. 55th St. (212-239-6200).

The Late Henry Moss
The East Coast premiere of Sam Shepard's latest drama. $55. Tues.–Sat. at 8, Sat. at 2, Sun at 3. Through 10/14. • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Love, Janis
An enjoyable new bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $35–$75. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. Through 12/31. • Village Theater, 158 Bleecker St. (212-307-4100).

Murdered by the Mob
Interactive off-line entertainment. $55. Fri. at 7:30, Sat. at 7. • Arno Ristorante, 141 W. 38th St. (800-687-3374).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri., and Sun. at 8, Sat. at 7 and 10, and Sun. at 3. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Our Sinatra
Kurt Stamm directs this tribute to Ol' Blue Eyes. $50–$100. Mon.–Wed., Fri., and Sun. at 8, Wed. at 2:30, Sun. at 3. • Reprise Room at Dillon's, 245 W. 54th St. (212-239-6200).

Perfect Crime
The long-running thriller. $35. Mon. and Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theatre, 1553 Broadway, at 46th St. (212-695-3401).

Rude Entertainment
Christopher Ashley (*The Rocky Horror Show*, *The Country Club*) directs three one-act plays by Paul Rudnick for the ever-playful Drama Dept. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Greenwich House Theatre, 27 Barrow St. (212-239-6200).

Six Goumbas and a Wannabe
A mob comedy by Vincent Gogliormella. $49.50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7. • Players Theatre, 115 Macdougal St. (212-239-6200).

Something Cloudy, Something Clear
Stass Klassen stars in Tennessee Williams's last full-length play. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Theatre @ St. Clements, 423 W. 46th St. (212-307-4100).

Stomp
A loud, aggressive, and energetic show. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Tick . . . Tick . . . Boom!
This passionate, semi-autobiographical musical by the late Jonathan Larson (*Rent*) tracks the life of a struggling composer who is about to turn 30. Molly Ringwald steps in, through 10/14. $20–$50.

Opening

Members Only

If the Victorians were right, Australian performers Simon Morley (top) and David Friend (bottom) will be blind and hairy-palmed soon, but until then, we can enjoy the spectacle that is **Puppetry of the Penis**, a comic primer in the "ancient Australian art of genital origami." Now in their third year of popular performances, the manly manipulators Morley and Friend, who have sold out houses in London, Australia, and Toronto, will attempt to win over discerning New York theatergoers with such irresistibly named illusions as "The Hamburger" and "The Loch Ness Monster." In previews for an October 5 opening. (See "Off Broadway.")

Wed.–Sat. at 8, Sun. at 3. • Jane Street Theatre, 113 Jane St. (212-239-6200).

Underneath the Lintel
In Glen Berger's new play, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $35–$45. Tues.–Sat. at 8, Sat. and Sun. at 3, Sun. at 7. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues
Eve Ensler oral history of a body part stitches together testimony from women from all over the world. What was once Ensler's one-woman show is now performed by trios of actresses. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

The Blacks: A Clown Show
Recent recipient of an OBIE award, the Classical Theatre of Harlem celebrates the fortieth anniversary of Jean Genet's historic, controversial work with a new production. When the all-black-cast production debuted in 1961, it highlighted the extraordinary talents of a range of young black actors, including James Earl Jones, Lou Gossett Jr., Cicely Tyson, and a very shy Maya Angelou. Rarely staged in New York, this revival is a welcome opportunity for anyone who cares about theater history. Christopher McElroen directs. $15. Thurs.–Sat. at 8, Sun. at 3. 10/5–10/28. • The HSA Theatre, 645 St. Nicholas Ave., near 141st St. (212-539-8828).

Bye-Bye: The New Primitive
The Tokyo-based Kaitaisha Theater's latest production, a pomo fantasy that mixes video, electronic music, dance, and theater. $22. 10/4–10/6 at 8. • Japan Society, 333 E. 47th St. (212-752-3015).

In On It
Justly acclaimed Canadian playwright Daniel MacIvor (*See Bob Run* and *Never Swim Alone*) directs and stars in his latest production, opposite Darren O'Donnell. $17–$20. Wed.–Sun. at 7:30, Sat. at 10. Through 10/21. • P.S. 122, 150 First Ave. (212-477-5288).

Post-Traumatic Slave Syndrome
Kamal Sinclair Steele and Universal Arts stage their new play about the psychological legacy of slavery. $20. Through 10/7. • Henry St. Settlement Experimental Theater, 466 Grand St. (212-802-9350).

Rave Mom
Ann Magnuson returns with her solo show about a bored woman whose life turns wild after popping ecstasy. $20–$25. Wed.–Sat. at 8:30. 10/4–10/28. • P.S. 122, 150 First Ave. (212-477-5288).

Rebel Without a Pause
Solo performer Reno rants about everything. $15. Thurs.–Sat. at 10, Sun. at 5:30. 10/4–10/21. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

60 Minutes in Negroland
Times critic Margo Jefferson's new autobiographical work. $10. 10/1 at 10/8 at 7. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Small Craft Warnings
The 1972 Tennessee Williams drama. $15–$40. Wed. at 7, Thurs.–Sat. at 8, Sun. at 3. Through 10/7, 10/26–10/28, 10/31. Call for November schedule. • Jean Cocteau Repertory, 330 Bowery (212-677-0060).

The Logic of Birds
This anticipated collaboration by writer Shoja Azari, singer Sussan Deyhim, filmmaker Ghasem Ebrahimian, art director Shahram Karini, and red-hot video artist Shirin Neshat reinterprets a classic Persian tale about a bird's mystic journey. RoseLee Goldberg co-produces the project. $20. Performances begin 10/5. Call for schedule. • The Kitchen, 512 W. 19th St. (212-255-5793).

Whitesnake
The Dream Music Puppetry Program and Chinese Theatre Works combine Chinese Kun Opera music and choreography with the performance of thirty rare antique leather shadow puppets. 10/4 and 5 at 7, 10/6 at 2 and 7, 10/7 at 5. • Here, 145 Sixth Ave., at Dominick St. (212-647-0202).

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Jan Aronson
Paintings of seascapes and clouds; 10/3–11/3. • Winston Wächter Mayer, 39 E. 78th St. (212-327-2526).

Judith Belzer
Paintings of abstracted landscapes that suggest the human experience of nature in different seasons; 10/5–11/3. • Berry-Hill, 11 E. 70th St. (212-744-2300).

John Berger
Recent charcoal and pencil drawings by the artist, who is also a writer on art; through 10/31. • Cadé, 1045 Madison Ave. (212-734-3670).

Theodore Brauner
A two-gallery exhibition of the Surrealist's photographic works from the series "Sclarfixes," of abstract images made without a camera or darkroom, and "Masks," which depict found anthropomorphisms; through 11/3. • Ubu, 16 E. 78th St. (212-794-4444) and Gat, 1100 Madison Ave. (212-327-0441).

Ernest Briggs
Abstract paintings that interpret nature as a cataclysmic force; through 11/10. • Shapolsky, 152 E. 65th St. (212-452-1094).

Herbert Ferber
Paintings, sculptures, and works on paper dating from 1958 to 1967 that suggest a calligraphic motion or gesture; 10/4–11/10. • Knoedler, 19 E. 70th St. (212-794-0550).

Otto Freundlich
Monumental bronze sculptures made in Paris between 1929 and 1935; through 11/3. • Werner, 4 E. 77th St. (212-988-1623).

Roy Lichtenstein
Prints by the Pop artist that were published by Leo Castelli Gallery in the sixties; through 11/3. • Castelli, 59 E. 79th St. (212-249-4470).

Fairfield Porter
Pencil and ink drawings from the fifties through the early seventies, including views of Maine and Long Island, interior scenes, and portraits of family and friends; through 11/10. • Hirschl & Adler Modern, 21 E. 70th St. (212-535-8810).

Christina Ramberg
A survey of paintings and drawings from the late sixties to the late eighties by the influential Chicago artist (1946–1995) known for her images exploring the female body, gender confusion, fetishism, and bondage; through 10/13. • Baumgold, 74 E. 79th St. (212-861-7338).

Paul Resika
Etchings and monotypes; through 11/3. • Bookstein, 50 E. 78th St. (212-439-9605).

Stuart Shils
Small-scale paintings, monotypes, and oil pastels from the past two years whose subject is the sky and its interaction with land and sea; through 10/27. • Davis & Langdale, 231 E. 60th St. (212-838-0333).

Michael Steiner
Recent sculpture; through 10/27. • Salander-O'Reilly, 20 E. 79th St. (212-879-6606).

Robert Therrien
New sculpture, large-scale drawings, and paintings on paper; through 11/27. • Gagosian, 980 Madison Ave. (212-744-2313).

Steve Wheeler
Abstract paintings from the forties and fifties that draw on Cubism, Surrealism, Native American iconography, and popular culture; through 11/3. • York, 21 E. 65th St. (212-772-9155).

57th Street Area

William Baziotes
Works on paper by the Abstract Expressionist; 10/3–11/3. • Helman, 20 W. 57th St. (212-245-2888).

Leda Catunda
Paintings that combine commercial plastics and patterned fabrics that are stitched together; through 10/20. • Barquet, 41 E. 57th St. (212-644-9090).

Willem de Kooning and John Chamberlain
Paintings by the former and sculptures by the latter that illustrate each artist's meditation on the conditions of modernism and the role of chance and fragmentation in their work; through 10/20. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

Tsugio Hattori
A retrospective of abstract paintings by the Japanese artist (1951–1998); through 10/27. • Reece, 24 W. 57th St. (212-333-5830).

Al Held
Black-and-white paintings of arrangements of geometric shapes; through 10/13. • Ameringer Howard, 41 E. 57th St. (212-935-1110).

Tim Litzmann
Luminous monochromatic paintings; through 10/20. • Boone, 745 Fifth Ave. (212-752-2929).

Bruce McCall
Recent paintings of fantastic city scenes; through 10/30. • Goodman, 41 E. 57th St. (212-593-3737).

Gerhard Richter
Thirty-seven abstract and realist paintings dating from 1996 to the present; through 10/27. • Goodman, 24 W. 57th St. (212-977-7160).

John Sloan
A selection of portraits and self-portraits by the American painter (1871–1951) who was a member of The Eight and is best known for his urban scenes; through 10/27. • Kraushaar, 724 Fifth Ave. (212-307-5730).

Alma Thomas
Large-scale abstract paintings from the seventies composed of rhythmic marks of color; through 11/3. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Guy C. Wiggins
Paintings of New York City scenes and of landscapes around Lyme, Connecticut; through 12/28. • Whalen, 24 W. 57th St. (212-397-9700).

Jack Youngerman
Recent painted wood reliefs that suggest abstract forms in nature; through 10/20. • Washburn, 20 W. 57th St. (212-397-6780).

SoHo and TriBeCa

John Cage
Graphic works made between 1978 and 1992; through 10/27. • Roeder, 545 Broadway (212-925-6098).

Bruce Conner
Wood engraving collages begun in 1959 that the artist originally attributed to Dennis Hopper, plus etchings from the sixties that were based on those works; through 10/27. • Inglett, 100 Wooster St. (212-343-0573).

Daisy Craddock
Landscape paintings distilling the artist's recent travels to the Deep South, where she grew up; through 11/3. • Pelavin, 13 Jay St. (212-925-9424).

Nicola De Maria
A new site-specific wall painting and smaller paintings

Ground Rules

Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6.

from the eighties by the Italian artist known for seductive use of color; through 10/13. • Sperone Westwater, 121 Greene St. (212-431-3685).

Michel François
Sculpture, photographs, and a video installation; through 10/13. • Marcus, 578 Broadway (212-226-3200).

Anya Gallaccio
Sculptures of organic objects, among them a life-size bronze tree covered with red ceramic apples and a group of bronze potatoes; through 10/20. • Lehmann Maupin, 39 Greene St. (212-965-0753).

Retrospective

Newtonian Physiques

For anyone over 30, the name Helmut Newton immediately conjures images that were the hallmark of *Vogue* and *Vanity Fair* in the eighties: surreal, narrative fashion pieces that featured lithe, ferocious models in stiletto heels posing suggestively in hotel lobbies and with large dogs, and chilly portraits of celebrities (Faye Dunaway, Claus von Bulow, Anita Ekberg, and others) that seemed to celebrate their subjects' darker sides. Seen through Newton's lens—and his detached sense of amusement—women and the privileged were decadent, powerful creatures who did as they pleased (Newton, now 80, did as he pleased, too, shooing the handlers away from shoots like so many flies). Now the rich and powerful are all back together for the Berlin-born photographer's first retrospective, **Helmut Newton: Work** (International Center of Photography, 1133 Sixth Avenue, at 43rd Street; through December 30), along with his Bellmer-esque "Dummies," his confrontational "Big Nudes," and other series—all of them still totally outrageous. E.N.

Photograph by Helmut Newton, Monte Carlo.

Alex Katz
The first complete survey of woodcuts and linocuts produced by the artist since 1951; 10/4–11/24. • Blum, 99 Wooster St. (212-343-0441).

Michelle Lopez/Ravinder Reddy
Leather sculptures produced in collaboration with the Fondazione Nicola Trussardi/Figurative sculptures that fuse the Hindu sculptural tradition with a Pop sensibility. Through 10/27. • Deitch Projects, 76 Grand St. (212-343-7300).

Jennifer Monick
Photographs, process-oriented paper works, and sculpture; through 10/20. • Kent, 67 Prince St. (212-966-4500).

Elsa Mora
Mixed-media paintings on the theme of human existence; through 10/20. • Kind, 136 Greene St. (212-925-1200).

Amy O'Neill
Two large-scale installations that are re-creations of carnival games; through 10/27. • Brownstone, 39 Wooster St. (212-334-3455).

Sky Pape
Graphite drawings inspired by nature, science, and Eastern aesthetics; 10/4–10/30. • Kelly, 591 Broadway (212-226-1660).

Melissa Polhamus
Large-scale watercolors of labyrinthine compositions of figures and creatures; through 10/6. • Ross, 568 Broadway (212-343-2161).

Rebecca Purdum
New abstract paintings; through 10/20. • Tilton/Kustera, 49 Greene St. (212-941-1775).

Walter Redinger
Recent large-scale biomorphic sculptures; through 10/6. • Algus, 25 Thompson St. (212-966-1758).

Keith Sonnier
Six pieces made between 1990 and 1997 that use copper wires to "capture" electricity; through 11/28. • Location One, 26 Greene St. (212-334-3347).

Judith Streeter
Abstract paintings based on photographs; through 10/23. • Haller, 560 Broadway (212-219-2500).

Chelsea

Darren Almond
Color landscape photographs shot at night, using the full moon for light, made at sites closely associated with Constable, Turner, and Cézanne, and a two-projection installation of films made in a mine shaft at Karaganda, Kazakhstan; through 10/27. • Marks, 522 W. 22nd St. (212-243-0200).

Miroslaw Balka
Installations by the Polish-born artist that explore the idea of memories being swept away; 10/6–11/3. • Gladstone, 515 W. 24th St. (212-206-9300).

Tania Bruguera
A video installation that is the artist's response to *La Isla En Peso*, a 1943 poem by Virgilio Pinera that tells the events of a single day in Cuba; through 10/20. • LiebmanMagnan, 552 W. 24th St. (212-255-3225).

Solange Fabião
A video documentation of Broadway between 228th Street and Wall Street as seen from the windows of a taxi; through 11/1. • Rodgers/9W, 529 W. 20th St. (212-414-9810).

Tsibi Geva
Paintings and an installation that refer to the Israeli-Palestinian conflict; through 10/31. • Nosei, 530 W. 22nd St. (212-741-8695).

Fernanda Gomes
New work; through 10/17. • Baumgartner, 418 W. 15th St. (212-633-2276).

Rodney Graham
Phonokinetoscope, a film installation inspired by Thomas Edison's invention of the kinetophonograph; through 10/27. • 303, 525 W. 22nd St. (212-255-1121).

Laura Green
Paintings of stadiums that reduce them to their most basic architectural elements; through 10/27. • Ritter, 453 W. 17th St. (212-463-7375).

Jane Hammond
The final paintings from the artist's collaboration with poet John Ashbery, all of which stem from titles provided by Ashbery; through 10/27. • Lelong, 528 W. 26th St. (212-315-0470).

Rob Keller
A deer, a rabbit, and a hammerhead shark that the artist, who is also a veterinary technician, has mummified in the ancient Egyptian method, wrapping each animal with an object to use in its afterlife, and an observation hive of live honey bees; through 10/19. • Korzelius. 529 W. 20th St. (212-206-9723).

Jay Kelly
Postcard-size pastel drawings of geometric shapes; through 10/20. • Kempner, 501 W. 23rd St. (212-206-6872).

Robert Kitchen
Large-scale watercolors exploring Hollywood's romanticization of war; through 10/20. • Kagan Martos, 515 Broadway (212-343-4293).

An Te Liu/John deFazio
An installation of air purifiers stacked to form columns/Sculptures and works on paper that link the Kama Sutra, popular culture, psychedelia, and astrology. Through 10/20. • Urbach, 526 W. 26th St. (212-627-0974).

Linda Matalon
Sculpture and large-scale drawings; through 11/3. • Cohan Leslie and Browne, 138 Tenth Ave. (212-206-8710).

Gary Simmons
New sculpture and drawings that use the imagery and language of the hillbilly moonshine trade during the Prohibition era; through 10/20. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Lorna Simpson
A new single-channel video projection and photographic works; through 10/20. • Kelly, 528 W. 29th St. (212-239-1181).

Buzz Spector
Large-format Polaroids of the artist's personal library and postcard works in which he paints watercolor silhouettes of books on gridded arrangements of antique postcards; through 10/27. • Cristinerose, 529 W. 20th St. (212-206-0297).

Peter Wegner
Paintings that appear to be monochrome fields divided by bands of white but on closer inspection are renditions of closely hued paint "chips," enlarged and organized into a grid; through 10/20. • Boone, 541 W. 24th St. (212-752-2929).

Other

Pablo Picasso
Etchings, drypoints, and linoleum cuts on loan from the Fundación Picasso, outside of Málaga, Spain, Picasso's birthplace; through 11/16. • CUNY Graduate Center, 365 Fifth Ave. (212-817-7170).

Group Shows

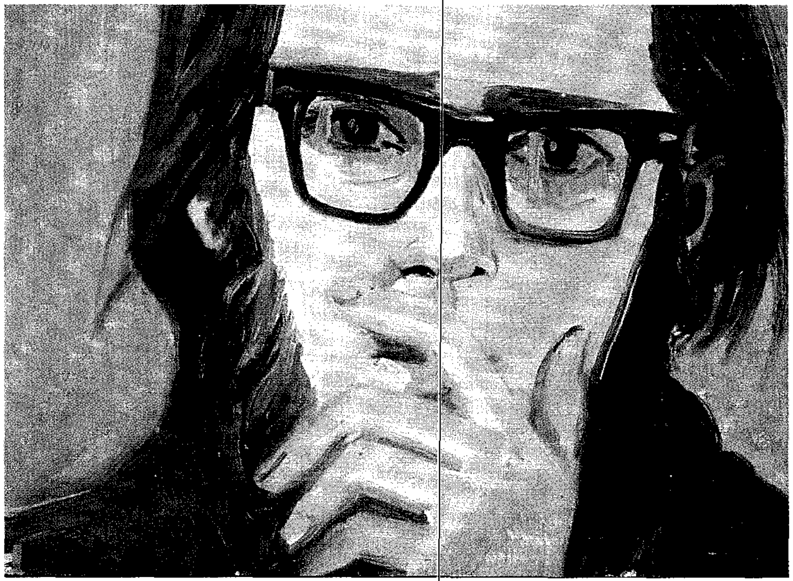
Madison Avenue and Vicinity

CDS
"Arte del Rio de la Plata," works by Aizenberg,

Opening

Small World

Most people associate Alex Katz with his monumental paintings of his family and friends and his surroundings in New York and Maine, the most recent of which go on view later this month at PaceWildenstein's Chelsea space. The fact is, Katz has been making intimately scaled works since he began his career in 1950, and they have the same visual punch as their larger counterparts (pictured, *Ted Berrigan,* 1967). But you'll see that for yourself at **Alex Katz: Small Paintings**, an exhibition divided between the Whitney Museum of American Art's Anne and Joel Ehrenkranz Lobby Gallery (945 Madison Avenue, at 75th Street; through December 2) and the Whitney Museum at Philip Morris (120 Park Avenue, at 42nd Street; October 5 through January 4).



Photograph courtesy of the Whitney Museum of American Art.

Fontana, Michel, Silva; through 11/30. • 76 E. 79 St. (212-772-9555).

China Institute
"Exquisite Moments: West Lake and Southern Song Art." More than 60 works by Chinese artists of the Southern Song era (1127–1279), including painted circle fans, handscrolls, and ceramics; through 12/9. • 125 E. 65th St. (212-744-8181).

Roth Horowitz
"The Book of 101 Books: Seminal Photographic Books of the Twentieth Century," a selection of books from the book, *The Book of 101 Books*; through 11/3. • 160A E. 70th St. (212-717-9067).

Zoubok
"All That Glitters," works by Cleveland, Payne, Torreano, Wilson, Zwillinger, others; through 10/13. • 1014 Madison Ave. (212-879-5858).

57th Street Area

D C Moore
"Interwoven Lives: George Platt Lynes and His Friends," photographs by Lynes and paintings and drawings by Paul Cadmus, Jared French, Pavel Tchelitchev, George Tooker, and others; through 10/20. • 724 Fifth Ave. (212-247-2111).

Marlborough
Works by gallery artists, among them Abakanowicz, Bravo, Botero, Kitaj, Rivers; through 10/20. • 40 W. 57th St. (212-541-4900).

St. Etienne
"The Black-And-White Show," expressionist prints by Klinger, Kokoschka, Kollwitz, Moderson-Becker, others; through 11/10. • 24 W. 57th St. (212-245-6734).

UBS PaineWebber
"Expanding on a Legacy: American Art from the Montclair Art Museum," American and Native American works *from the museum's collection; through 11/30.* • 1285 Sixth Ave. (212-713-2885).

SoHo and TriBeCa

Exit Art
"Spunky," works by Ackerman, Bramblett, D'Aquino, Landau, Martinez, Sandberg, Tommerup, others; through 10/27. • 548 Broadway (212-966-7745).

Swiss Institute
"Mayday, Mayday," works on the theme of tension by Bauermeister, Garfield, On Kawara, Merrick, Tinker, others; through 10/20. • 495 Broadway (212-925-2035).

Chelsea

Alexander
Paintings, works on paper, and sculpture by Dorner, Tuttle, West; through 10/27. • 59 Wooster St. (212-925-4338).

Indo Center
"From Goddess to Pin-Up: Icons of Femininity in Indian Calendar Art," 90 calendar images of women from the sixties on; 10/4–1/19/02. • 530 W. 25th St. (212-462-4221).

Mansion
"Not a. Lear," paintings and drawings by Amanda Lear and by artists who were asked to muse on the life of the television host, a former model and Salvador Dali consort; through 10/20. • 504 W. 22nd St. (212-505-9577).

Marvelli
"Negative Spaces," drawings, photographs, and collages by Bellmer, Bourgeois, Giacomelli, Gober, Herrera, Horn, Morandi; through 11/3. • 526 W. 26th St. (212-627-3363).

Schoormans
Works by Genzken, Hesse, Sander; through 11/3. • 508 W. 26th St. (212-243-3159).

Snyder
"*Abstract Expressionism–Expanding the Canon,*" works by more than 30 artists, among them Bluhm, Cavallon, Embry, Hartigan, Resnick, Seliger; through 10/25. • 601 W. 29th St. (212-871-1077).

Other

Sculpture Center
"Interval: New Art for a New Space," an exhibition celebrating the Sculpture Center's new location, featuring works by Altmejd, Banerjee, Doyle, Fischer, Inoue, Thomas, others; through 10/28. • 44-19 Purves St., Long Island City, Queens (718-361-1750).

Photography

Guy Bourdin
Fashion images by this photographer whose work first appeared in *French Vogue* in 1955; through 10/20. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Jeff Brouws
Photographs of old-fashioned amusement parks and carnivals; through 10/20. • Mann, 210 Eleventh Ave. (212-989-7600).

Mark Cohen
Vintage photographs that were taken in the seventies in Wilkes-Barre, Pennsylvania, and exhibited at the Light Gallery and the Museum of Modern Art; through 11/10. • Silverstein, 504 W. 22nd St. (212-627-3930).

John Coplans
New self-portraits of the photographer's body; through 10/27. • Rosen, 525 W. 24th St. (212-627-6000).

Paul D'Amato
Photographs of people caught in moments of uninhibited expression; through 10/13. • Milo, 552 W. 24th St. (212-414-0370).

Lynn Davis
Photographs of icebergs in Greenland; through 11/3. • Houk, 745 Fifth Ave. (212-750-7070).

Philip-Lorca diCorcia
New color photographs shot in Times Square, each one depicting an unstaged image of an unsuspecting passerby; through 10/13. • PaceWildenstein, 534 W. 25th St. (212-421-3292).

Luigi Ghirri
Color photographs taken between 1970 and 1980 by the Italian photographer (1943–1992) known for his poetic observations of contemporary Italian culture; through 10/20. • Saul, 535 W. 22nd St. (212-627-2410).

Hellen van Meene
Photographs of young Japanese women taken by the Dutch artist during a three-week visit to Japan last year; through 10/27. • Marks, 523 W. 24th St. (212-243-0200).

ICP
"Helmut Newton: Work." A retrospective of the photographer's fashion images, portraiture, nudes, and montages; through 12/30. • "The Construction of the Paris Opera: Photographs of Delmaet & Durandelle." Photographs taken by the firm Delmaet & Durandelle that show the construction of the Paris Opera between 1864 and 1869; through 12/30. • "*Greed* and Other Acquisitions." Works recently acquired by ICP for its permanent collection, among them *Greed*, part of Barbara Blooms's series of installations depicting the Seven Deadly Sins; through 12/30. • 1133 Sixth Ave. (212-860-1777), Tues.–Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $8, $6 students and seniors.

Helen Levitt/Vincenzo Castella
Twenty-five rarely seen black-and-white and color prints selected by the photographer herself/Large-scale color photographs that investigate the commonalities and differences between cities in the Western world. Through 10/27. • Miller, 20 W. 57th St. (212-397-3930).

Rogelio Lopez-Marin/José Manuel Fors
Photographs that explore contemporary Cuban existence by two Cuban artists; through 10/20. • Beadleston, 724 Fifth Ave. (212-581-7544).

Sheila Metzner
Classic and recent photographs of flowers and nudes, and fashion work; through 10/30. • Stevenson, 338 W. 23rd St. (212-352-0070).

Helmut Newton/Herbert Matter
Portraits, nudes, and fashion work/Photographs of

sculptures by Alberto Giacometti. Through 10/27. • Staley-Wise, 560 Broadway (212-966-6223).

Barbara Pollack

Large-scale color photographs of preteens at dances held by their junior-high school; through 10/20. • Esso, 211 W. 28th St. (212-560-9728).

Sarah Rossiter

New photographs taken by the artist of herself in natural environments; through 10/20. • Erben, 516 W. 20th St. (212-645-8701).

Victoria Sambunaris

Images of industrial structures in the American West; through 10/27. • Burgin, 243 W. 18th St. (212-462-2668).

Museums

American Craft Museum

"Objects for Use: Handmade by Design." Functional works by 25 artists, among them Aroner, Hotchkiss, McKie, Rice, Teraki, Walden; through 1/6/02. • "Mikromegas." Whimsical stickpins by well-known jewelry designers; through 1/6/02. • 40 W. 53rd St. (212-956-3535), Tues., Wed., Fri., Sat., and Sun. 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Museum of Natural History

"The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; 10/6–5/27. • "Meeting God: Elements of Hindu Devotion." A portrait of Hinduism in photographs, devotional objects, and video-portraits; through 2/24. • "The Genomic Revolution." An exhibition examining developments in this key field of molecular biology through hands-on models, interactive stations, videos, films, and polling stations; through 1/1/02. • Central Park West at 79th St. (212-769-5100); Sun.-Thurs. 10-5:45, Fri. and Sat. 10-8:45; $10 suggested contribution, $7.50 students and seniors, $6 children.

Bronx Museum of the Arts

"Artist in the Marketplace: Twenty-First Annual Exhibition"; through 10/14. • "(un)Shop: An Installation by Lisa Levy"; through 10/14. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. 12-9, Thurs.-Sun. 12-6; $3, $2 students and seniors, Wed. free.

Brooklyn Museum of Art

"Wit & Wine: A New Look at Ancient Iranian Ceramics From the Arthur M. Sackler Foundation." Forty-five vessels that illustrate the 5,000-year ceramic tradition that flourished in pre-Islamic Iran until 100 B.C.E.; through 12/30. • "My Reality: Contemporary Art and the Culture of Japanese Animation." Works whose visual characteristics and themes resemble those found in Japanese animation (*anime*) and comic books (*manga*); through 10/7. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $4, $2 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution

"Glass of the Avant-Garde: From Vienna Secession to Bauhaus." The first public exhibition of the Torsten Bröhan Collection from the Museo Nacional de Artes Decorativas in Madrid, Spain, featuring glass works by the master glass house Lötz Witwe; by Secessionist and Wiener Werkstätte designers such as Josef Hoffmann, Koloman Moser, and Dagobert Peche, and by Wilhelm Wagenfeld and other Bauhaus designers; through 2/24/02. • "Rooms With a View: Landscape and Wallpaper." Selections of wallcoverings from the museum's collection that reveal changing attitudes toward nature; through 10/14. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10-5, Sun. 12-5, Tues. 10-9 (5-9, free admission); $8, $3 students and seniors.

Dia Center for the Arts

"Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16/02. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16/02. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16/02. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12-6; $6, $3 students and seniors.

Drawing Center

"12 Views." Drawings and site-specific installations by twelve artists from the United States and abroad; through 10/20. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

"Six Paintings From the Former Collection of Mr. and Mrs. John Hay Whitney on Loan From the Greentree Foundation." Paintings by Degas, Manet, Picasso, and Redon; through 4/21/02. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Shifting Tides: Cuban Photography After the Revolution." Approximately 100 photographic prints and mixed-media works by photographers working in Cuba over the past 40 years; through 10/27. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

"American Art: The Fifties and Sixties." Selections from the museum's permanent collection, including works by Chamberlain, Dine, Frankenthaler, Pollock, others; through 10/24. • "Cubism and the Materiality of Space." Works by Braque, Gleizes, Gris, Leger, Picasso, and others; through 10/24. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Guggenheim Museum SoHo

"Sugimoto: Portraits." New photographs by the renowned Japanese artist Hiroshi Sugimoto; through 11/10. • 575 Broadway, at Prince St. (212-423-3500), Thurs.-Mon. 11-6; $5, $3 students and seniors, free under 12.

Japan Society

"Traditional Japanese Design: Five Tastes." Ceramics, lacquer, metalwork, basketry, and textiles illustrating the five areas of aesthetic taste that developed between the sixteenth and nineteenth centuries in Japan; through 1/6/02. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

"Ben Katchor: Picture-Stories." The first museum exhibition devoted to the illustrations, graphic novels, and set designs of the creator of "Julius Knipl, Real Estate Photographer" and the comic-strip novel, *The Jew of New York*; through 2/10 • "Doug and Mike Starn: Rampart's Café." A multimedia installation with sound that evokes everyday life in Jerusalem; through 2/10. • "Arnold Dreyblatt: Re-Collection Mechanism." A multimedia environment of projected and recited text taken from *Who's Who in Central and Eastern Europe*; through 2/10. • "Marc Chagall: Early Works From Russian Collections." Paintings, drawings, and theater murals created by Chagall in Russia between 1908 and 1920, and paintings by Yehuda Pen, Chagall's first teacher; through 10/14. • "Camels and Caravans: Daily Life in Ancient Israel." An exhibit designed for children between the ages of 4 and 10 that takes them on a journey to a Jerusalem home and marketplace 2,000 years ago; through 6/30/03. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Wed., Thurs. 11-5:45; Tues. 11-8 (Tues. after 5, $2 for Chagall exhibition, pay what you wish for other exhibitions), Sun. 10-5:45; $8 ($10 for Chagall exhibition), $5.50 students and seniors.

Metropolitan Museum of Art

"Signac 1863–1935: Master Neo-Impressionist." The first major exhibition in 40 years of the Neo-Impressionist's paintings, watercolors, drawings, and prints; 10/9–12/30. • "Neo-Impressionism: The Circle of Paul Signac." Works by Henri Matisse, Camille Pissarro, Georges Seurat, and others, from the museum's collection; "Glass of the Sultans." Rare glass objects from the Islamic world, ranging from seventh-century works influenced by Imperial Roman glassmaking traditions to nineteenth-century Persian and Indian glass; through 1/13/02. • "Pieter Bruegel the Elder, Drawings and Prints." 52 of the Netherlandish painter's 61 extant drawings accompanied by a selection of his prints, and a selection of drawings that were once attributed to Bruegel; through 12/2. • "Courtly Radiance: Metalwork from Islamic India." Examples of sixteenth- and seventeenth-century metal vessels created for daily or ceremonial use; through 3/24/02. • "Along the Nile: Early Photographs of Egypt." Some of the earliest camera images of Egypt's landscapes, inhabitants, and monuments; through 12/20. • "The Pharaoh's Photographer: Harry Burton, Tutankhamun, and the Metropolitan's Egyptian Expedition." Photographs taken between 1906 and 1939 by members of the Metropolitan Museum's Egyptian Expedition, the majority of which were taken by Harry Burton, the outstanding archeological photographer of his day; through 12/30. • "Caspar David

Photography

Teen Beat

Hellen van Meene is known for the somber portraits of anonymous adolescent girls she's been taking for the past five years, works that grow out of a collaboration between the 29-year-old Dutch artist and her models, most of whom she approaches on the streets. For her first solo New York exhibition (she's already had one-person shows in Amsterdam, Tokyo, Los Angeles, London, and Milan), Van Meene is displaying photographs she took last year during a two-month visit to Japan—and proving exquisitely once again that growing up is painful no matter where you do it. At Matthew Marks Gallery, 523 West 24th Street; through October 27.

Photograph courtesy of Matthew Marks Gallery, N.Y.

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Friedrich: Moonwatchers." An exhibition featuring the German Romantic painter's *Two Men Contemplating the Moon*, from the museum's collection, and its two variants, on loan from Dresden and Berlin; through 11/11. • "Dress Rehearsal: Origins of the Costume Institute." A selection from the former Museum of Costume Art, including early folk costumes, historic fashions, and twentieth-century haute couture; through 10/28. • "A Century of Design, Part IV: 1975–2000." Objects by Tadao Ando, Sir Norman Foster, Frank Gehry, Ettore Sottsass, Robert Venturi, and others; through 1/6/02. • "Joel Shapiro on the Roof." Five large cast-bronze and painted cast-aluminum sculptures by the American artist; through 11/30. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

"Views of Yellowstone: William Henry Jackson Photographs From the Gilder Lehrman Collection." Photographs taken of the Yellowstone region in 1872, the year before it became the first national park in the United States; through 1/20/02. • "Oscar Wilde: A Life in Six Acts." The life of the celebrated writer (1854–1900) as told through his books, manuscripts, portraits, letters, drawings, photographs, and ephemera; through 1/13/02. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. 12–6; $8, $6 students and seniors.

Museum of Modern Art

"Projects 73: Olafur Eliasson—Seeing yourself sensing." An installation that transforms the windows of the museum's Garden Hall into a work of art designed to alter viewers' perceptions; through 5/21/02. • "Collection Highlights." A selection of modern masterpieces from the museum's permanent collection, including works by Brancusi, Cézanne, Picasso, Pollock, and others; through 5/30/02. • 11 W. 53rd St. (212-708-9480); Sat.–Tues., Thurs. 10:30–5:45, Fri. 10:30–8:15 (4:30–8:15 pay what you wish), closed Wed.; $10, $6.50 students and seniors.

Museum of the City of New York

"The Children's Village: A Legacy of Caring." An exhibition celebrating the past, present, and future of residential treatment center that was founded in New York in 1851 and originally called the New York Juvenile Asylum; through 1/20/02. • "Lost New York in Old Postcards." Over 170 hand-colored postcards documenting city life from the turn of the century to the mid-fifties; through 11/25. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.–Sat. 10–5, Sun. 1–5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

"Louis Michel Eilshemius (1864–1941): An Independent Spirit." The first comprehensive exhibition of the American artist's work in more than 20 years; through 12/30. • "Red Grooms: Selections From the Graphic Work." A survey of prints by this artist known for his exuberant three-dimensional environments; through 11/11. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10–6, Sat. and Sun. 10–5; $8; $4.50.

New York Public Library

"American Originals: Treasures From the National Archives." Original documents related to major milestones in American history and revealing the thoughts of such historic figures as Susan B. Anthony, George Washington, Martin Luther King Jr., and Franklin Roosevelt; 10/5–1/5/02. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10–6, Tues. and Wed. 11-7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

"Flophouse: Life on the Bowery." An exploration of the history of New York's legendary down-and-out Bowery dwellers, including a free audio tour and a re-creation of a flophouse cubicle; through 11/4. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–5; $5, $3 seniors and children.

Isamu Noguchi Garden Museum

"Relocated: Twenty Stones From Japan." Sculptures made during the last six years of Noguchi's life at his studio in the village of Mure-cho, on the island of Shikoku; through 10/31. • 32-37 Vernon Blvd. (718-278-2348), Wed.–Fri. 10–5, Sat. and Sun. 11–6; $4, $2 students and seniors.

P.S. 1 Contemporary Art Center

"Joe Brainard: A Retrospective." More than 150 collages, assemblages, paintings, drawings, and book covers by the American artist and writer (1942–1994); through 11/25. • 22-25 Jackson Ave., at 46th Ave., Long Island City, Queens (718-784-2084), Wed.–Sun. noon–6; $5 suggested donation.

Queens Museum of Art

"Crossing the Line." An exhibition of site-specific works by some 50 artists, on display at the museum and at various locations throughout the borough of Queens; through 10/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.–Fri. 10–5, Sat. and Sun. noon–5; $5, $2.50 students and seniors.

Studio Museum in Harlem

"Reflections in Black: Smithsonian African-American Photography." A two-part exhibition, "The First One Hundred Years, 1842–1942" and "Art and Activism," that explores the history of African-African photography from 1842 onwards; 10/4–12/16. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. noon–8; $5, $3 students and seniors.

Whitney Museum of American Art

"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings, held concurrently at this location and at the Whitney Museum at Philip Morris; through 12/2. • "Charles Burchfield." Works on paper by the American artist (1893–1967) known for his visionary interpretations of the American landscape; 10/6–1/20/02 • "Arturo Herrera: Before We Leave." A site-specific installation that includes a collage hanging in the museum's Sarabeth Restaurant, a painting executed on the twenty-foot-high windows of the museum's façade, and a sky-blue bench in the Sculpture Court; through 12/9. • "Sharon Harper: Photographs From the Floating World." Images of brooding landscapes as seen from high-speed trains; through 1/7/02. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

"Alex Katz: Small Paintings." A two-part exhibition of the artist's small paintings held concurrently at this location and at the Whitney Museum of American Art; 10/5–1/4. • "E.V. Day: G-Force." An installation of suspended forms that references flight patterns of animals and man-made flying objects; 10/5–1/4/02. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's

10/3 at 10: "Old Master Paintings." On view from 9/28. 10/4 at 10 and 2: "Photographs." On view from 9/29. 10/5 at 10 and 2: "Wine." On view from 9/30. 10/8 at 6 and 10/9 at 10 and 2: "The Library of Abel E. Berland: Important English Literature, Science and Philosophy." On view from 10/3. • 20 Rockefeller Plaza (212-636-2000).

Christie's East

10/5 at 10 and 2: "Photographs." On view from 9/30. 10/8 at 6: "Wine." On view from 10/3. • 219 E. 67th St. (212-606-0430).

Sotheby's

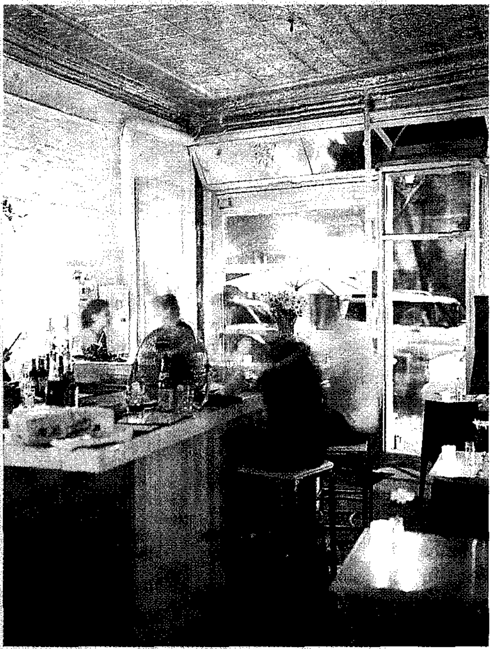
10/3 at 10:15 and 2: "Photographs." On view from 10/28. 10/5 at 10:15: "Old Master Paintings." On view from 9/30. 10/6 at 10:15 and 2: "The Harriman Judd Collection of British Art Pottery." On view from 10/1. 10/6 at 10 and 2: "Magnificent Cellars of Four Important Collectors." On view from 10/1. • 1134 York Ave., at 72nd St. (212-606-7000).

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

The Underground Gourmet

Stylish Loafer



Bread, another stylish, pint-size panini parlor in SoHo, has given the Underground Gourmet even less incentive to break out the George Foreman Lean Mean Grilling Machine he got last Christmas (instead of the fancy Italian sandwich press he'd asked for). As at panini pioneers 'ino and Bar Veloce, the three-month-old, 34-seat café's raison d'être is, as the name says, bread, and all that can be crammed between two slices and deliciously melded in a sandwich press. Neighboring Balthazar supplies the ciabatta rolls, baguettes, and rustic loaves of pain au levain—the crusty building blocks for a dozen or so terrific, beautifully presented Italian sandwiches. If the high-quality meats and cheeses aren't as ingeniously combined as at 'ino, the sandwiches are much heftier, good news for the U.G.'s panini-pessimist friend who gripes that "$7 is a lot for a sandwich the size of a Ritz cracker." Sandwich standouts include: Sicilian sardines with tomato and "Thai-pepper mayonnaise" on a baguette with a hot and crispy crust but a soft, moist crumb; aged Genoa salami with nutty Taleggio and a swipe of olive tapenade on ciabatta; and rich Italian tuna with lemon dressing on levain that might make you renounce Bumble Bee and Hellmann's on rye forever. All sandwiches ($6.50 to $8.50) come with a mesclun-and-cherry-tomato salad saved from the humdrum by a tasty soy-sauce-touched dressing. For carbophobes, there are more salads like bresaola and shaved fennel, and a cutting-board plate of cured meats and cheeses. One downside: a paltry selection of wines, which are served in juice glasses. But owner Luigi Comandatore promises a more serious cellar soon, as well as minestrone, rabbit stew, and an expanded downstairs kitchen. (20 Spring Street; 212-334-1015.) R.P.

New and Noteworthy

★ A

This barbershop turned four-table café has been outfitted with a big blue A in the window and what might be the world's tiniest professional kitchen: two hot plates, a mini-fridge, a sink, and a cutting board. Chef-owner Marc Solomon (who used to run Red Strype and Les Deux Lapins downtown) uses that space to maximum effect cooking simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and pan-fried ackee-and-callaloo crêpes. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

AKA Cafe

From the folks at 71 Clinton Fresh Food: Think 'ino meets Ratners, crossed with a little Chicama and a clever small-plates menu with nods toward the neighborhood and its suppliers. A pressed meat-loaf sandwich with red-onion relish and Gus's pickle slices on a Kossar's bialy; oyster soup with Streits's matzo on the side; perfectly flaky braised-pork empanadas—everything artfully presented with a dollop of tomato marmalade here, a dab of salsa rosado there. And nothing over $7. • 49 Clinton St. (212-979-6096). (I)

Allioli

If the mortar-and-pestle-surrounded-by-garlic-bulbs logo at this instant Williamsburg hot spot isn't a tip-off that you should have brought Tic Tacs, the amuse-bouche of boiled new potatoes in aïoli is. And things only get more pungent from there with tapas like pancetta-wrapped fried dates, and grilled bread topped with Spanish anchovies and caramelized onions. Big plates like baby eels on a soupy bed of polenta are a $22 splurge on an otherwise modestly priced menu. • 291 Grand St., Brooklyn (718-218-7338). (I-M)

★ Arezzo

An unlikely partnership between the owners of the Gotham Comedy Club and executive chef Margherita Aloi, formerly of Le Madri, Arezzo is nevertheless nothing to joke about. The menu, showcasing Aloi's signature fresh pastas, includes uncommon salads; "focaccina" halved and smeared with Robiola cheese, fresh spinach, and a touch of truffle oil; and a sensational dry-aged rib eye with herb-strewn Tuscan fries and tangy chopped dandelion. • 46 W. 22nd St. (212-206-0555). (M-E)

★ Bread From Beirut

Neighboring diamond dealers and a multicultural clientele of Israelis, Turks, Palestinians, Egyptians, and Lebanese have discovered this affordable oasis in the midtown lunch desert. What, exactly, are breads from Beirut? Akin to pizza—they're round, flat, and delectably topped with za'atar or keshik, a powdery blend of crushed wheat, sesame seeds, and crumbled dry goat cheese. Plus there's first-rate hummus and baba ghanoush, a succulent chicken shawarma, and killer kibbeh for takeout or to eat in. • 24 West 45th St. (212-764-1588). (I)

Brooklyn Blue Ribbon

In the beginning, there was Blue Ribbon, which begat Blue Ribbon Sushi, which begat Blue Ribbon Bakery. It was only a matter of time, then, before brothers, chef-owners, and night owls Bruce and Eric Bromberg got around to Brooklyn. Although the space is bigger, Manhattan regulars can get their bearings with a few familiar Blue Ribbon landmarks: the neon OYSTERS sign in the window, the shellfish display, even an identical table No. 16, the big round one in the corner. The likewise familiar menu packs a few surprises including some newfangled surf 'n' turf, like "dragon and phoenix," Bromberg-speak for grilled Louisiana shrimp and pigeon. • 280 Fifth Ave., at 1st St., Brooklyn (718-840-0404). (M)

Café LULUc

The bright, lively spinoff of Banania Cafe has the trappings of a bistro—the painted-tin ceiling, the rear-wall mirror, the water carafes, the magazine racks—and the soul of a diner, with a croissant-and-egg breakfast menu that kicks in at 7:30 A.M., and a something-for-everyone selection of offbeat salads, pressed sandwiches, pastas, and a $12 hanger steak-frites. • 214 Smith St., nr. Baltic St., Brooklyn (718-625-3815). (I-M) ($)

Cafe Steinhof

Chef-owner Paul Goebert's (Max & Moritz) South Slope version of a traditional Viennese bar and café. Although he's always snuck a few Austrian notes into M & M's French-American menu, Steinhof is all-Austrian-all-the-time, from a schnitzel sandwich and black-sausage strudel to quark crêpes and linzertorte. • 422 Seventh Ave., at 14th St., Brooklyn (718-369-7776). (I-M)

Citarella: The Restaurant

Former Le Bernardin chef de cuisine Brian Young challenges the piscatory supremacy of his old boss Eric Ripert on the latter's own midtown surf and turf. Young brings to the battle an ambitious seafood menu (shaved geoduck clam with asparagus chives, a langoustine "roll," and a $75 Asian-seafood tasting menu), plus former Bouley Bakery pastry chef Bill Yosses, and a design by David Rockwell. Not to mention an in at the fish market. • 1240 Sixth Ave., at 49th St. (212-332-1515). (E)

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Photograph by Kenneth Chen.

Danzón
From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $27 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

Glass
Glass seems to have landed in its industrial no-man's-land location like some kind of high-style UFO, a glowing emissary from a civilization far more advanced than our own. (L.A., maybe?) The small-plate menu offers seviche, panini, a cheese plate, and mixed olives accompanied by some of the skinniest breadsticks around (to match the patrons, we surmise). There's heated competition for the bamboo garden's few plastic ball chairs, the hottest seat since Canteen's nubby orange number. • 287 Tenth Ave., nr. 26th St. (212-904-1580). (I-M)

Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab stuffed ravioli—not to mention a superb artisanal cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

★ Ilo
After six years competing with the view at the River Cafe, chef Rick Laakkonen is understandably sensitive about calling Ilo a hotel restaurant—just another boutique amenity at the new Bryant Park hotel. But with such daringly original food as ragout of grilled octopus and Manila clams in lemon-thyme broth, not to mention the seven-course beef bonanza called "For Beef Lovers Only"—it's clear that Laakkonen is determined to make his kitchen the draw. • 40 W. 40th St. (212-642-2255). (E)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where unsung chef Tatsuya Nagata reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

★ Joe's Pub
Joe's Pub has always served food, but what's come out of the kitchen has tended to take a backseat to what's onstage. Not anymore. Making an extracurricular field trip from her own nearby kitchen Il Bagatto, consultant Beatrice Tosti has whipped Joe's kitchen crew into an al dente frenzy. Garlicky tomato crostini, beer-battered frittino misto, and sensational pastas like asparagus tortelloni and spaghetti alla chitarra are all show stealers. Plus there's a recently opened sidewalk café. • 425 Lafayette St. (212-539-8778). (M)

Lundy's Times Square
The legendary fish emporium has taken over three floors of prime Times Square real estate as spacious as the Brooklyn location. It's good news for theatergoers, tourists, and anybody in the mood for a classic shore dinner (chowder, a whole steamed lobster, and a half grilled chicken) but not a trip to the shore. • 205 W. 50th St. (212-586-0022). (M-E)

Minotaur Restaurant
The menu at this sophisticated Greek restaurant reaches back four millennia or so and includes "ancient Hellenic tastes," like venison Artemis in a red-wine sauce with chestnuts, pine nuts, and pomegranate seeds. But chef Stefanos Taktikos also caters to modern appetites with an assortment of grilled fish, and appetizers like an aspic of red snapper with dill and avocado, and mussels saganaki with feta. • 44 W. 58th St. (212-759-0502). (M-E)

92
With a menu that appeals to Carnegie Hill kids and their parents alike (fish sticks and grilled cheese for the under-12 set, oysters and steak au poivre for those of us feigning more mature appetites), this spiffy newcomer could very well become the neighborhood canteen. The Dreesen's doughnuts will be familiar to anyone who's spent time in the Hamptons, a sure sign of how well owner Ken Aretsky knows his market. • 45 E. 92nd St. (212-828-5300). (M-E)

Opia
Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a budget hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Laos-style chicken-and-cucumber salad, and Indian flatbread with marinated lamb and onion jam. • 130 E. 57th St. (212-688-3939). (M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

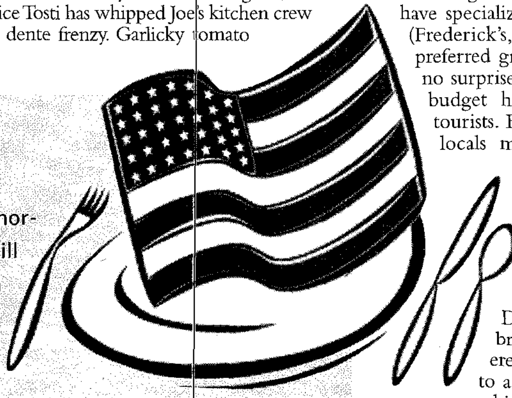
★ Pio Pio
Upper East Side fans of juicy, complexly spiced Peruvian rotisserie chicken have reason to raise their Pisco sours. The Queens-based chicken chainlet Pio Pio has moved into the old El Pollo space and brought its own secret spice-rub recipe. Try the "matador combo," a whole supersavory bird with a tableful of side dishes for only a couple bucks more than you'd pay in Queens. • 1746 First Ave., nr. 91st St. (212-426-5800). (I-M)

★ Sahara's Turkish Cuisine
The owners of Sahara Grill, the bare-bones garment-district gyro joint, have branched out with this bona fide restaurant with cushy red velvet window-seat banquettes and a serious kitchen. You can make a meal of the delicious meze along with the freshly baked flatbread that washes up on the table like a puffy, sesame-crusted raft. But then you'd miss out on impressive entrées like iskender kebab and the "special beyti sarma." • 513 Second Ave., nr. 28th St. (212-532-7589). (M)

Sugar Hill Bistro
The most exciting addition to the Harlem restaurant scene since Hillary's husband. This beautifully restored brownstone has a ground-floor bar and jazz lounge and a second-floor dining room where Atlanta chef Adam D. Elliott gutsily ducks soul-food stereotypes.

Data

Good Eats



Even as we begin to return to some semblance of normal life and old habits, it's nice to know we can still do some good by doing what comes naturally in this food-obsessed town: eating out, especially at restaurants that are pitching in to the relief effort by contributing to funds established for survivors of those who perished at the World Trade Center. Following, a few delicious ways to put your money where your mouth is.

Windows of Hope October 11; www.windowsofhope.org	Hundreds of restaurants in New York (and around the country), including Ouest, Town, and virtually everyplace else you were waiting for an excuse to try, will donate at least 10 percent of that night's take to a fund benefiting families of World Trade Center restaurant workers.
Payard 1032 Lexington Avenue, near 73rd Street; 212-717-5252	To memorialize the Twin Towers and those who lost their lives there, François Payard continues to include their image looming over the skyline on his "New York, New York" pastries, while donating a dollar per sale to a charity benefiting families of the victims.
Peasant 194 Elizabeth Street; 212-965-9511	On October 11, chef Frank DeCarlo will prepare a special five-course $100 prix fixe dinner. Not only will all proceeds go to the Uniformed Firefighter's Association Widows' and Children's Fund, but owner John LaFemina—who's got eight relatives in the department—will match each dollar raised.
Aureole 34 East 61st Street; 212-319-1660	Every night through October 11, $10 from each dinner served will be donated to Windows of Hope.
Divine Bar 55 Liberty Street; 212-791-9463	From October 1 through 5, this Financial District wine bar will donate all profits from the sale of Oktoberfest beer and tapas to local Squad 18 of the Fire Department.
Grapes of Grief and Gratitude Auction www.grapesofgrief.com	Morrell & Company invites the wine industry and private collectors to donate bottles to be auctioned off on December 8 in a benefit for the New York Police & Fire Widows & Children's fund.

Illustration by Rob Blackard.

Chicken-and-spinach spring rolls, Moroccan-spiced shrimp cocktail, and Asian-pan-seared scallops are as much an incentive to book a table as the prospect of the former First Saxophonist swinging by. • 458 W. 145th St. (212-491-5505). (M–E)

Tarallucci e Vino
When Pepi di Giacomo and Luca di Pietro converted the East Village bakery that used to be Alcazar into Tarallucci e Vino, they added a cozily rustic seating area and an excellent Italian-sandwich menu. But until the liquor license arrives, don't expect to find the namesake vino or tarallucci, the savory semolina cookies that accompany wine. Instead, sample an iced espresso, vigorously shaken in authentic Italian fashion. • 163 First Ave. (212-388-1190). (I) ($)

Thom
The new SoHo hotel 60 Thompson has all the boutique accoutrements: interior design by Aero Studio's Thomas O'Brien, uniforms by Nino Cerruti, linens by Frette, and, naturally, its own fashionable restaurant, Thom. Entrées like double-cut lamb chops with peppermint and potato chips, and lobster with fermented black beans, Riesling, taro, and soy beans run $21 to $28—a deal, considering that rooms upstairs start at $370 a night. • 60 Thompson St. (212-219-2000). (E)

Manhattan

Lower New York

★ Chanterelle
The Waltucks, Karen and David, have specific ideas about how to make an evening unforgettable. The walls are without art. No music. Chairs are huge; plates are, too. The goal is to get you to concentrate solely on who you are with and what you are eating—the stunning juxtapositions of David's quail and star anise, lamb with cumin crust, crabs in ginger, and strawberry mille-feuille with elderflower sorbet. • 2 Harrison St., at Hudson St. (212-966-6960). (E)

★ City Hall
Chef-owner Henry Meer may be imagineering Old New York, with back-lit photos of bygone street life, but he can't help refining it, too. The triple-tier "Chrysler" shellfish highrise is global gluttony via the jet stream. Chesapeake she-crab soup is creamy perfection. But go for the marvelous double steak on the bone, a behemoth served stunningly rare. • 131 Duane St. (212-227-7777). (M–E)

★ Kin Khao
Nothing about this venerably cool SoHo hangout and its young, politely raucous clientele suggests the spicy, untricky Thai food it serves without fuss. The menu touches all the bases: satay, pad Thai, tom yum gung. It's a great compromise when you want something exotic and your visiting relatives want someplace hip. And the prices are so affordable you can reach for the check and look like a success. • 171 Spring St. (212-966-3939). (I–M)

Layla
A Middle Eastern feast, complete with belly dancer, brought to you by Drew Nieporent and his TriBeCa team. Menu highlights include crabmeat phyllo, cinnamon-braised lamb shank with okra, and toasted couscous and almond ice milk. • 211 W. Broadway, at Franklin St. (212-431-0700). (M)

Ground Rules

These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: **(E)** = expensive; **(M)** = moderate; **(I)** = inexpensive. Restaurants listed accept all major credit cards, except where noted; **($)** = cash only; "AE only" indicates that American Express is the only accepted card.

★ Le Zinc
Once you open a place like Chanterelle, where do you go from there? If you're Karen and David Waltuck, you head two blocks south and two blocks east to open a casual bistro—the perfect spot to unwind after a long night shaving truffles. The menu, a French framework embellished with Asian, Jewish, and Hungarian highlights, reads like the homespun work of someone who's sown his wild *hautes*: charcuterie, steak-frites, crispy duck wings, Grandma Gaby's stuffed cabbage. A burger, even. And nothing over $19. • 139 Duane St. (212-513-0001). (I–M)

★ MarkJoseph Steakhouse
"Your steak will be out any minute," says our waiter. "I just saw the chef chasing the cow." If that line plus the house specialty—porterhouse for two, three, or four, served family-style and ritually baptized with pooled juices—sounds familiar, it's no coincidence. The general manager and a cadre of remarkably friendly, seemingly rehabilitated waiters came straight from Peter Luger, and brought their meal-ending schlag with them. • 261 Water St., nr. Peck Slip (212-277-0020). (M–E)

★ Montrachet
No matter how many more restaurants the indefatigable Drew Nieporent has up his sleeve, this one's his baby—attractive, lively, and one of the first truly great restaurants in lower Manhattan. There's lunch on Fridays—try the Roquefort-and-pear salad—and dinner Monday through Saturday. The wine list is killer. • 239 W. Broadway (212-219-2777). (E)

★ Next Door Nobu
Set in a stunningly clever David Rockwell–designed room as homespun as it is elegant, Nobu Matsuhisa's simpler version of his South American–flecked Asian cooking matches its décor by making Nobu's genius even more accessible. No-reservations, so come early, come late, come on Monday. Come Saturday, if you're nuts. • 105 Hudson St. (212-334-4445). (M–E)

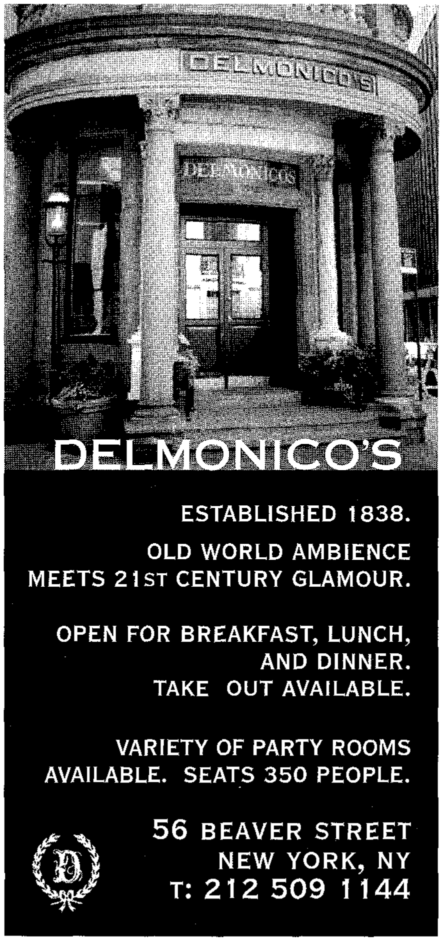
★ Nobu
There is not another experience like it in town. Nobu Matsuhisa is a chef of such wondrous originality that nothing on his menu is merely as it reads. Each dish reinvents your definition of what it should taste like. Teensy oysters make your eyes pop. Bonito soothes the throat like sable. Seaweed sparkles. The fake trees aren't necessary. Two bites and you're in Eden. • 105 Hudson St. (212-219-0500). (M–E)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M–E) AE only

★ Pico
Chef John Villa (JUdson Grill) takes a new old-world approach at Pico, his stylish Portuguese-inspired restaurant in an old Bazzini nut plant in TriBeCa. Proximity to the Hudson befits mostly seafood starters like steamed cockles with fava beans and vinho verde while second courses like spit-roasted suckling pig with a citrus-and-honey glaze marry the rustic with the refined. The blue-and-gold color scheme is not the work of a University of Michigan grad but a tribute to Portugal's ubiquitous palette. • 349 Greenwich St. (212-343-0700). (E)

★ Quartino
All that separates this rustic Italian osteria and wine bar from the South Street Seaport is a few short blocks and one major mind-set. It's all about the good life, Italian-style, which of course involves wine, served by the mini-carafe; delectable cured meats and imported cheeses; pasta; pizza; strong espresso; and convivial conversation. But amazingly, no smoking. The owners may be Italian, but they're also doctors. • 21 Peck Slip (212-349-4433). (I–M)

Roc
Rocco Cadolini brings his native Sorrento cuisine to this romantic TriBeCa corner, where traditionalists will recognize the trio marinato: home-cured salmon, swordfish, and white anchovies. Shaped but not bound by tradition, chef Roberto Aita dresses lamb chops in a potato crust, stuffs ravioli with pulled oxtail and serves them with crisp thick-cut



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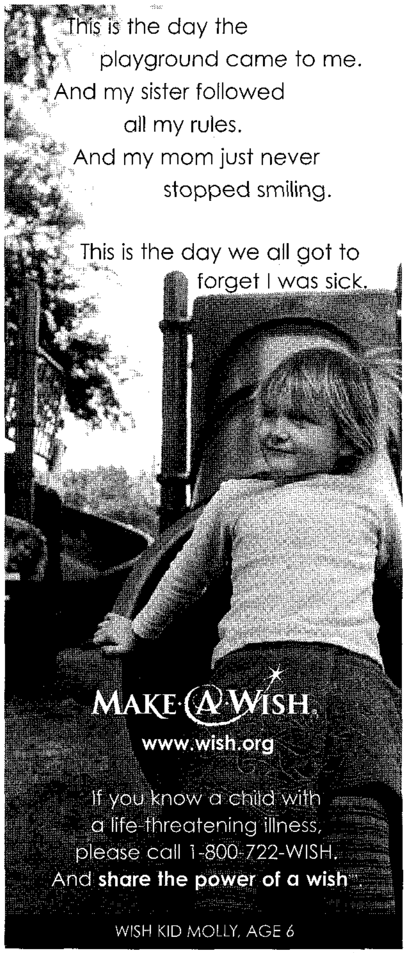

This is the day the
playground came to me.
And my sister followed
all my rules.
And my mom just never
stopped smiling.

This is the day we all got to
forget I was sick.

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bacon. • 190A Duane St. (212-625-3333). (M-E)

★ Vine
It will take a lot of duck confit with sweet-potato hash to make a village in the canyons of Wall Street. But the bold pioneers at Vine are game. Their bull-market menu is big on seafood like lobster pan roast with corn fritters and coconut-curried grilled shrimp. There's a quick-service café and grocery next door, and party space (plus extra seating) downstairs in the old bank vaults. • 25 Broad St. (212-344-8463). (E)

Below 14th Street, East

Alphabet Kitchen
In a long, lofty room outfitted with a colorful mosaic alphabet and a dining counter flanking an open kitchen, chef Liz Arana (late of Provence) offers Spanish- and Portuguese-flavored food for every appetite. Nibble on such tapas as crab empanadas and Serrano ham, or tear into a moulard-duck cassoulet or roast suckling pig with grilled persimmon. In warm weather, seek refuge—and sangria—by the stone waterfall in the backyard. • 171 Ave. A (212-982-3838). (M)

Opening

Coffee, Tea, or Gravlax?

Why schlep all the way to Jersey for Ikea's Swedish meatballs when you can snack on salmon lasagna with garlic-Parmesan béchamel at **Bodum Café & Homestore**, the American flagship of the Danish kitchenware concern? When you're done browsing among the stylish bean grinders, milk frothers, ice-cream scoops, and fondue sets, belly up to the blond-wood bar or snag a seat on the sidewalk to sample one of Bodum's ten signature coffee blends, 100 teas, and light bites provided by Aquavit's AQ Café and Sarabeth's bakery. (413-415 West 14th Street; 212-367-9125.)

Photograph by Carina Salvi.

★ Banjara
In spite of its location amid all those cookie-cutter curry cookers, Banjara is an oasis on Little India's restaurant row. The room and adjoining lounge are cliché-free. And chef Tuhin Dutta's unusual dishes like juicy clay-oven chicken marinated in wine and cream, and dumpakht (think supercolossal Indian potpie) should dispel any worries that the street's mythical underground shared kitchen has taken on a new client. • 97 First Ave. (212-477-5956). (M)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Il Bagatto
Though so dark the menu can hardly be read and so deliriously energized you'd be best be in the mood for a nonvintage bottle of red, Il Bagatto piles on super pastas, salads, and antipasti as full of sharp left hooks as that wine and as cheap as the hangover you'll have tomorrow. • 192 E. 2nd St. (212-228-0977). (I-M)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and camel-skin chairs. A Tunisian chef oversees an evolving menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I-M) ($)

No. 9
The East Village has always been short on swank, and this low-lit, high-style restaurant and lounge hopes to remedy that deficit with dark maple furniture, cowhide booths, and a menu that aims high. The frisée salad wears a champagne-hazelnut vinaigrette. The Napoleon of tuna tartare is infused with sesame oil, soy sauce, and ginger, and Chilean sea bass is seared in orange marmalade. • 109 E. 9th St. (212-529-5333). (M-E)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

★ Strip House
The Glazier Group and chef David Walzog, the same team responsible for Michael Jordan's steakhouse and our slightly lower life expectancy, take a Gallic approach to the New York steakhouse with starters like a five-ounce foie gras torchon and sides like goose-fat potatoes and truffled cream spinach. (Try ordering that at Gallagher's.) Meanwhile, designer David Rockwell has given the space a saucy new look to go with its naughty new name. • 13 E. 12th St. (212-328-0000). (M-E)

Telephone Bar & Grill
This lively East Village fixture was serving classic pub grub like shepherd's pie and fish and chips long before anyone thought of British comfort food as trendy. • 149 Second Ave. (212-529-5000). (I-M)

Below 14th Street, West

★ Annisa
Deft designer tricks like a raised dining space in soothing shades of off-white give this room a dignified grandeur, and the food backs it up. Chef Anita Lo finds inspiration everywhere from Shanghai (soup dumplings crowned with seared foie gras) to Provence (chickpea-stuffed zucchini blossoms with tomato and saffron sauces). The name means "women" in Arabic; note the gender-specific wine list. • 13 Barrow St. (212-741-6699). (M-E)

★ Blue Ribbon Bakery
Don't be hoodwinked by what looks like one more brick-walled Village joint with a brunch menu. Instead, focus on the intriguing all-over-the-place menu's superb steak tartare, perfectly smoked sable, a butcher's plate to shame most Italian antipasti, a BLT that really is a meal. And can you pass up anywhere that can still make a root-beer float? • 33 Downing St. (212-337-0404). (M)

Chinghalle
The name of Mark Straussman's (Campagna) frenetic contribution to the meatpacking district means "wild boar" in Italian, although the spelling's been altered, presumably to attract a wider clientele. The menu mingles artful down-home Mulberry Street cooking with a few New Country favorites like St. Louis ribs. Stick to the mostly delicious Italian food (try the three-cheese pizza, and spaghetti alla Nonna). And try to secure one of the vintage Belgian train-car booths, to keep from getting trampled by all the bankers. • 50 Gansevoort St. (212-242-3200). (M)

★ Chow Bar
Chef-partner Peter Klein started out cooking at China Grill and El Teddy's, then parlayed that spicy Chino-Latino experience into a cross-country consulting gig. Lucky for us, he's settled in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems ecstatic to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Do Hwa
Jenny Kwak and her mother Myung Ja try to familiarize diners with their home-style Korean cooking with family-style dinners for four, as well as various combinations of dumplings, spicy pancakes, stews, sautés, and the barbecue dishes that provide all the drama. If you're a do-it-yourself type, request a table with a built-in grill. • 55 Carmine St. (212-414-1224). (M)

★ Fressen
An unerring example of modern swank, Fressen is a sepiatoned Mondrian painting in 3-D. And considering the meatpacking setting and the priorities of nightly revelers, the kitchen could have played it lazy. Instead, they've opted for a nightly changing selection of dishes like escabeche of sardines and a mullet pot-au-feu. The café menu offers small plates and sandwiches. And thanks to a refreshingly congenial staff, rather than being somewhere hip, you actually feel hip. • 421 W. 13th St. (212-645-7775). (M-E)

★ Javier
There may be no better chicken sandwich than the pressed pollo asado at this friendly café and takeout shop, a no-frills storefront where chef-owner Javier Martinez supplements his grandmother's Puerto Rican recipes with a limited menu of Latin-Caribbean classics. Also great are main dishes like tender roast pork (pernil) accompanied by deeply flavored beans and rice and daily specials like smoky white-bean soup and chorizo-flecked tortilla espanola. The coffee is strong and smooth, ideally drunk with a sweet, flaky quesito or a slice of coco-piña cake. • 70 Greenwich Ave. (212-929-7878). (I)

Monte's
Since 1918, this Village trattoria has weathered the nouvelle-Italian storms and the coming of Mario Batali and continues to serve old-world fare amid cafés that predate Starbucks. All the familiar bases are covered, from pastina en brodo and zuppa di pesce to chicken parmigiana, tortellini alla romana, and on

Mondays, osso buco alla Milanese. • 97 Macdougal St. (212-228-9194). (M)

Palma
It might not have a seat on the exchange, but the husband-and-wife catering company that runs this rustic Mediterranean restaurant has gone public. After years of catering fashion-industry shindigs, they've opened their salvaged barn doors to the rest of us. The rustic 35-seat dining room is furnished with a chestnut-beamed ceiling and Jerusalem-limestone bar, and a Sicilian chef (by way of Los Angeles) serves up a seafood-heavy Italian-Provençal menu featuring fried whitebait, brandade, and the house specialty, frutta di mare al cartoccio. • 28 Cornelia St. (212-691-2223). (M) ($)

★ Pearl Oyster Bar
Milos may have a fish display as big as this joint's entire counter, but nothing can match this kitchen's preparatory skills. Keep your elbows in and your chin down, all the better to acknowledge a clam chowder revved up with bacon, mussels in mustard cream, and a nutty grilled pompano in herbs. • 18 Cornelia St. (212-691-8211). (M)

★ Wallsé
Who knew veal goulash could be elegant? Kurt Gutenbrunner's version is an artful mound of tender meat you almost regret toppling. And though dishes like tafelspitz and wiener schnitzel seem like a culinary memoir, the guiding principle here is less goulash than Greenmarket. Local farmers supply Gutenbrunner with lemon thyme for his pike, heirloom tomatoes for his lamb salad, and the sweet strawberries that garnish his elderflower sorbet. • 344 W. 11th St. (212-352-2300). (M–E)

14th–42nd Streets, East Side

★ Aleutia
You may have to navigate the leather-swathed bar crowd and climb the industrial steps to escape their piercing mating calls, but there is light at the top of the stairs. In fact, if Aleutia is willing to shift its priorities a bit, it has the potential to be among the city's best seafood restaurants. Vibrantly flavored dishes like citrus-grilled octopus and pancetta-wrapped cod provide life-preserving—make that -affirming—distractions from the hormonal sea around you. • 220 Park Ave. So., at 18th St. (212-529-3111). (E)

Artisanal
If cheese is a religion, this is its bustling, Balthazar-gone-midtown house of worship. After an olfactory assault at the door, where you're hit with the pungent aroma of Muenster, Taleggio, and 200 other varieties aging gracefully in the boutique cheese cave, indulge in full-fromage festivities from appetizer (raclette pizza) to dessert (a splendid tarte Tatin with a cheese-infused crust.) If you manage to resist a dozen different fondues, there's a full menu of bistro classics like braised lamb shank, boudin blanc, and cassoulet. If not, feed your Appenzeller addiction at the retail cheese counter, which also carries crusty loaves of Balthazar Bakery bread. • 2 Park Ave., at 32nd St. (212-725-8585). (M–E)

Bambou
A hint of the tropics on 14th Street: ambitiously nouvelle renderings of Caribbean cuisine, like crab cakes with avocado and molasses or eggplant soup with coconut and curry amid a relaxing, palm-fronded bar and dining room. • 243 E. 14th St. (212-358-0012). (M)

★ Bar Demi
Verbena's Diane Forley named this twelve-seat wine shrine for its half-address and devotion to hard-to-find half-bottles. Then she challenged sommelier Aaron von Rock to match wines with her ever-so-dainty "tiers" of finger food. Order the Pinot Noir package, for instance, and share foie gras mousse, grilled baby lamb chops, and Von Rock's Pinot of choice. Or flex your own wine-pairing muscles and order à la carte. • 125 1/2 E. 17th St. (212-260-0900). (M)

★ Beppe
Cesare Casella's devoted fans know him for his Tuscan cooking and his signature breast-pocket herb bouquet, both of which have resurfaced at this Gramercy trattoria. You'll also find an instant coziness, a pride of rustic Tuscan products stashed behind glass at the entrance, the warmth of a giant open fireplace. Casella's cozze are plump and sweet in a fiery broth; chewy handmade pinci noodles in walnut-tomato sauce are a triumph. We love braised black cabbage in toasted Tuscan bread, savory braised spare ribs, and desserts like sensational lemon "pudding" with candied orange peel. • 45 E. 22nd St. (212-982-8422). (E)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

Commodore Grill at the Grand Hyatt Hotel
Commuters and business travelers can enter this formal hotel restaurant from Grand Central Terminal, for a quick drink or a full meal from the French-influenced American menu. • 42nd St. and Lexington Ave. (212-850-5999). (M–E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

★ Fleur de Sel
Chef Cyril Renaud wanted his first restaurant to be a personal statement. So he hung his own watercolors, painted the menu covers, and named the place after the highly prized, hand-harvested sea salt that's native to Brittany, just like him. His $62 prix fixe menu is small and changes daily, so there's no telling when you might see that lobster-avocado salad or venison fillet with juniper berries and orange zest again. • 5 E. 20th St. (212-460-9100). (M–E)

★ Gramercy Tavern
Tavern has become Danny Meyer's most appealing restaurant, with a no reservations discount bar room to make one churlish for not living or working nearby. Chef Tom Colicchio pairs foods folks crave with elements they usually don't. Roast sirloin of beef comes with braised beef cheeks. Crabmeat fondue contains sea urchin. Not only does each gamble pay off, but so tickled are diners by their nascent daring that on their next visit, damned if they don't demand sweetbreads with Jerusalem artichokes and roasted cod with brussels sprouts. • 42 E. 20th St. (212-477-0777). (M–E)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave. at 51st St. (582-8244). (I–M)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

Mi
Gary Robins (best known for his pan-Asian pyrotechnics at Aja and Match Uptown) has resurfaced at Mi Restaurant and fans of his will recognize signature dishes like Thai grilled-squid salad with chickpeas and green-chili-cilantro oil, and five-spice-crusted breast of duckling. Neophytes who

CARLSON *Continued from page 26*

shopping malls in three states to virtually every part of the country. By the sixth day of the epidemic, hundreds have died, thousands are infected, and the government has run out of vaccine. Hospitals are overwhelmed. Riots have broken out. The markets have tanked. No one has yet claimed responsibility for spreading the virus, the anchor announces, "but NCN has learned that Iraq may have provided the technology behind the attacks to terrorist groups based in Afghanistan."

It is spooky to watch. But the spookiest parts are the scenes of chaos in the streets. You realize as you watch them how emotionally powerful disease is. Not only can smallpox decimate a huge percentage of a population—it killed half the Aborigines in Australia in the nineteenth century, 300 million people worldwide in the twentieth—but it terrifies the rest. Smallpox is scary. It makes people panic. It can make societies fall apart. How does a democratic government respond to an epidemic?

That's a question Tom Ridge will have to answer as he takes over the newly formed Office of Homeland Security later this month. The first thing to do, of course, is assemble enough vaccine, and within days of the World Trade Center attacks, the Bush administration ordered more from a biotech company in England. But that's only part of the solution. Unlike anthrax, or chemical poisons, smallpox is contagious. Which means that during an outbreak, people who are already infected and symptomatic would have to be quarantined.

This raises hard questions. As Sam Nunn put it when he went before the Foreign Relations Committee, "We need to reexamine and modernize the legal framework for epidemic-control measures and the appropriate balance with civil liberties." Later in his testimony, Nunn dropped the euphemisms: "Do we force whole communities and cities to stay in their homes? How? With force. How much force? Does it include lethal force?" It did in Dark Winter. The governor of Texas put soldiers on his border with Oklahoma with orders to shoot fleeing Oklahomans on sight.

Nunn went on: "Who provides food and care for those in forced isolation, particularly when we can no longer provide vaccine? Who is going to make the health-care people show up when you don't have any vaccine for them?"

These are revolting questions. But from now on they will be answered. When people say the world changed forever on September 11, this is part of what they mean. ■

think Asian-fusion is so nineties will find the cooking a revelation. • 66 Madison Ave., nr. 27th St. (212-252-8888). (M–E)

Pershing Square
As if Grand Central Terminal weren't a triumphant enough urban phoenix, cross under the Park Avenue viaduct for yet another left-for-cobweb space that's become a happy ending. While its steel-beamed décor makes no apologies for where it is, the manageable bustle, pivotal location, and hearty, American brasserie food make Pershing Square an oasis when you're faced with another Metro North delay. • 90 E. 42nd St. (212-286-9600). (M)

★ *Picasso Cafe*
Chef-owner Michele Colonna's pizza has cultivated a loyal following including connoisseurs like Jim Lahey, owner of Sullivan Street Bakery—and it's no wonder: His pies are superbly charred, ultra-thin-crusted gems arrayed with homemade mozzarella, a mildly sweet tomato sauce, and the perfect ratio of toppings to crust. There's also a growing fan base for his bruschetta heaped with arugula and ripe tomato, hefty sandwiches on freshly baked focaccia, pasta, and entrées like grilled lamb chops. • 43 E. 29th St. (212-696-4488). (I–M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's
This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

Slate
At Manhattan's first billiards club–cum–full-service restaurant, poolside dining means contemporary Middle Eastern specialties—a "Mediterranean raw bar" plate with fava-bean-horseradish sauce, mini kufteh pockets, and tangerine-glazed chicken—amid all the action from the 34 pool tables. • 54 West 21st St. (212-989-0096). (I–M)

Spread
A cool, loungey spot for pan-Asian nibbles like sake-glazed shrimp and chile-mango crabcakes, and entrées like a sesame-crusted tuna "tower." There's also a sushi bar, D.J.'s, and plenty of private nooks for Page-Six-style canoodling. • 323 Third Ave. (212-683-8880). (M)

★ Tocqueville
At the loveliest new mom and pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all they couldn't do in someone else's home. Their gently idiosyncratic nook will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M–E)

14th–42nd Streets, West Side

★ AZ
If you think pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, remade with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. • 21 W. 17th St. (212-691-8888). (E)

★ Chez Josephine
At Jean-Claude Baker's lively homage to his adopted mother, Josephine Baker, the welcome's so warm, it feels like a homecoming, and the piano is live every night. Bistro standbys—asparagus napoleon, boeuf bourguignonne, deftly cooked salmon—are good enough. Southern fried chicken is fabulous, and le délice Josephine delivers paradise in chocolate. • 414 W. 42nd St. (212-594-1925). (M)

Hush
Part bar, part nightclub, part restaurant. If you find that last part the most interesting, you'll appreciate the New American menu noshes like Peking-duck pizza and corn-meal-fried shrimp with braised Swiss chard, served in shareable portions. • 17 W. 19th St. (212-989-4874). (I–M)

Ohm
An all-in-one entertainment center offering dinner, dancing, and lounging on velvet furniture. Plus sesame chicken tenders, beef tenderloin shisk kebabs, and bay scallops with white wine overangel hair pasta. • 16 W. 22nd St. (212-229-2000). (M–E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on, and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ Periyali
This is the restaurant that first made diners aware that there was more to Greek food than a leg of lamb on a vertical spit. Periyali took the plates away from Zorba and set them down in a room that exudes the quiet whitewashed, salt-air scented charm of mornings in Mykonos. And while other places have reduced the novelty of combining bouzouki music and class, Periyali's succulent baby chicken, unfussily grilled fish, and uncommonly light moussaka can still surprise and beguile with their cultivated polish. • 35 W. 20th St. (212-463-7890). (M–E)

★ Sandro's
Though neither as ingenious as Babbo nor as familiar as Baldoria, Sandro's cooks the kind of robust Italian food you wish you knew how to make. In a room as basic as his flavors are direct, bucatini amatriciana resonates, snapper satiates, lemon pasta invigorates, and the fried artichokes tickle at least two senses. • 200 Ninth Ave., nr. 22nd St. (212-633-8033). (M)

★ Scotch Bonnet Jamaican Gourmet
Dawn D'Aguilar graduated from a pair of Wall Street lunch carts to this underlit, bare-bones garment-district joint, where Bob Marley's on a muted video loop, Steel Pulse is on the sound system, and the powerful flavors of Jamaica emanate from the (sometimes plodding) kitchen. "Cha-cha" chicken, tender morsels of hacked meat, are swaddled in a mildly spicy sauce studded with pineapples and onion; crispy codfish fritters come with a fiery dip so popular D'Aguilar's planning to bottle it. And terrific homemade drinks soothe the slow burn. • 32 W. 31st St. (212-594-7575). (I–M)

Simply Pasta
Perfectly situated for pretheater, this moderately priced Northern Italian restaurant has a specialty martini list, and offers such dependable, fresh fare as Caesar salad, osso buco, and pastas—over two dozen of them. • 120 W. 41st St. (212-391-0805). (I)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. *Barbounia*, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Café Centro
A big, shiny brasserie-cum-café in the lobby of the MetLife Building; the joint is as fun and good as non-expensive midtown gets. In the loud little Beer Bar, get one of the best hamburgers in town. Closed Sunday. • 200 Park Ave., at 45th St. (212-818-1222). (M)

★ D'Artagnan, The Rotisserie
After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

★ Della Femina
It might be easier to score a table here than at the infamous ad man's East Hampton address, but don't read too much into that: the souped-up seasonal American menu tastes just as good in 212. There's a little country and a little city in his cold corn soup with black truffle coulis, and Dover sole "fish sticks" with a caviar remoulade. And you can almost smell Georgica beach in the lobster roll. • 131 E. 54th St. (212-752-0111). (E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second floor (791-9463). (I–M)

★ Fresco
A family restaurant thriving on Arthur Avenue in the Bronx one can understand. But in midtown? Yet the Scotto clan strolls around the dining room, cajoling, nudging, hugging, as if you'd shown up at their house for leftovers the day after Thanksgiving. For them, Fresco is one big welcome mat. Doesn't matter that the pizza is to die for, the lasagna superb; and if you like liver, you may never want to leave. • 34 E. 52nd St. (212-935-3434). (M–E)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

★ Le Périgord
A recent renovation did nothing to disguise the comforting, cosseting old-world feel of this Sutton Place landmark, where tuxedo'd captains oversee tableside service. And new chef Jacques Qualin (Jean Georges) is not opposed to bathing veal chops in yogurt-lemon sauce or molding a salmon fillet into the shape of a petite mignon. He's a wizard with lighter dishes as well, like turbot (with a lacy glaze of comte cheese) and a succession of luminous soups. Try the Floating Island for dessert, but be sure to dress in proper attire, or be banished to the back room. • 405 E. 52nd St. (212-755-6244). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Monkey Bar
Many talented chefs have made their way through this kitchen, which, in its latest incarnation under new executive chef David Walzog, is looking back to its all-American roots with entrées like butter-poached Maine lobster, New York strip steak, and seasonal sides like sweet corn succotash and sugar snap peas. David Rockwell's swanky design and the monkey-muraled bar remain unchanged—plush in an Old New York way. • 60 E. 54th St. (212-838-2600). (E)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Oceana
You might call Rick Moonen a conservationist. He'll serve up dynamite renditions of swordfish and Chilean sea bass, then whisk them off the menu the moment the species nears extinction. But luckily, it's not so much about the raw materials as about his unique seasonings and flavor compositions: lobster

ravioli in a tomato-basil broth, for instance. Or "everything" crusted tuna steak, inspired by the bagel. • 55 E. 54th St. (212-759-5941). (E)

★ Oyster Bar
Unperturbed by the arriviste competition in the food court next door, the jewel of the pre-renovation Terminal continues to serve superlative pan roasts and clam chowders, and an overwhelming assortment of oysters. The sprawling subterranean space has the hustle-bustle of a cafeteria, but don't be fooled—you pay for the privilege of eating under that vaulted tile ceiling. • Grand Central Terminal, 42nd St. and Vanderbilt Ave. (212-490-6650). (M–E)

Rothmann's Steakhouse & Grill
A sophisticated steakhouse with something for everyone, from "Asian-fried calamari" and "West Coast chicken" to the $132 porterhouse for four. Carnivores are in good hands—those of Christopher Hollis, fresh from Les Halles. • 3 E. 54th St. (212-319-5500). (E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

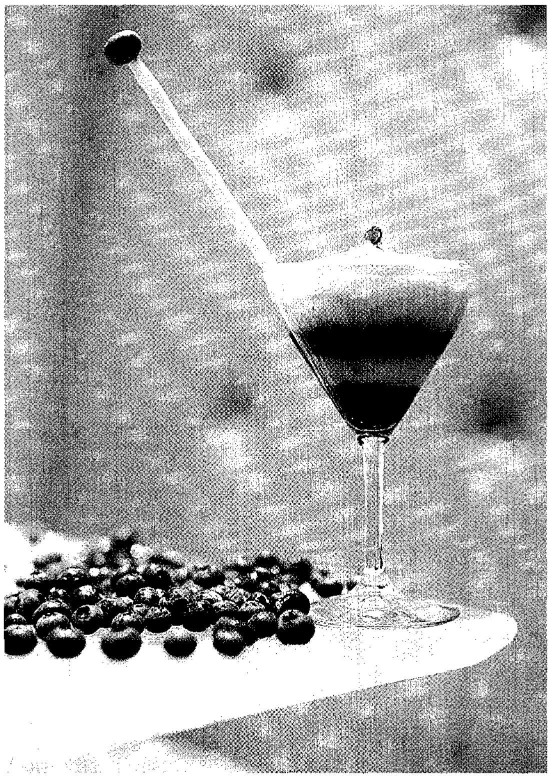
43rd–56th Streets, West Side

★ Aquavit
Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopini, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Object of Desire

Berry Treasure



As a brash young pastry chef at the Hudson River Club and the Rainbow Room, Martin Howard reached for the stars—or at least the planets, rendering one in chocolate. (He's also produced a tasty Statue of Liberty, and a Marilyn Monroe in billowing chocolate frock.) His new gig at **Brasserie** finds him in a more restrained but no less inspired mood: His luscious lime-blueberry parfait, served in a martini glass, alternates layers of tart lime curd with grainy frangipane and blueberry compote, beneath a soft cloud of vanilla meringue. (100 East 53rd Street; 212-751-4840.)

hotograph by Kenneth Chen.

★ Beacon
The gimmick here is cooking over an open fire: wood-roasted trout, spit-roasted duck with grilled scallions, roast suckling pig with grilled apples and bitter chocolate rub, even oysters. The house-baked breads are exceptional. And in an age of designer martinis and so-so cosmos, the classic cocktail list is precision science. • 25 W. 56th St. (212-332-0500). (E)

Bello
Locals flock here for generous portions of well-priced Northern Italian served in a casually elegant atmosphere. Free parking with dinner after 5 P.M. • 863 Ninth Ave., at 56th St. (212-246-6773). (M)

Ben Benson's Steak House
This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but the dining room is devoted entirely to the consumption of prime aged beef and steakhouse standards. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Bombay Palace
This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "choucroute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. Now if they can only figure out how to get their staff up to the level of their surroundings and kitchen. The place is landmark potential. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

Julian's
This fun, casual Mediterranean restaurant in Hell's Kitchen offers a daily risotto special, osso buco, and a range of Sicilian and Southern Italian specialties. • 802 Ninth Ave. (212-262-4288). (I–M)

Kyma
With Orso perpetually overbooked, the theater district can always use another pre-curtain place, and this Aegean addition to Restaurant Row fits the bill, with its high ceilings, sandblasted windows, and the same executive chef as Ithaka, its West Village sibling. The menu covers all the Peloponnesian bases, from stuffed grape leaves and assorted spreads to clay-pot casseroles, charcoal-broiled fish, and rack of lamb. • 300 W. 46th St. (212-957-8830). (M)

La Veranda
Northern Italian food. A popular theater district spot offering generous portions of fish, seafood, veal chops, and pasta and brunch on weekends. Free parking (with dinner) from 5 P.M. to 1 A.M. • 163 W. 47th St. (212-391-0905). (M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Osteria del Circo
This place is always buzzing, partly because of its excellent bloodlines (Sirio Maccioni's brood of charming sons runs the place) and partly because of a menu of faithfully reproduced classics such as fritto misto di mare interspersed with neo-Italian dishes like roasted scallops wrapped in pancetta, and everything vetted for Italian-ness by the doyenne of the family, Egidiana Maccioni. • 120 W. 55th St. (212-265-3636). (E)

Randolph's
Housed in the Warwick Hotel—which William Randolph Hearst built for his mistress, Marion Davies—this cozy restaurant and lounge has a lush, old-world feel and an eclectic menu, from dim sum to a filet mignon sandwich. • 65 W. 54th St. (212-247-2700). (M–E)

★ Thalia
The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster creme, honey-cured salmon in puff pastry with whipped dill creme fraîche and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. Then again, roast chicken with mashed potatoes and steak-frites sound just right after marching in your seat to *The Music Man*. • 828 Eighth Ave. (212-399-4444). (M–E)

'21' Club
You no longer need to wear a necktie at lunch, and chef Erik Blauberg has slightly modernized the country-club-classic menu—try the foie gras with figs and pomegranate and the crispy black sea bass with champagne sauce. But the tablecloths at this famous Prohibition-era speakeasy are still red and white, toys still hang from the ceiling, Nixon's wine is still in the vaults, and the crowd doesn't have anything against neckties. • 21 W. 52nd St. (212-582-7200). (E)

Utsav Festive India
The bar is located at street level while the contemporary dining room is built into a bridge spanning two midtown skyscrapers. The lunch buffet costs only $12.95, and à la carte entrées include ginger rack of

Opening

Into the Blue

While the original Grotta Azzurra on Broome Street has been closed indefinitely for renovations, a new, entirely unrelated **Blue Grotto** has opened uptown, in the loungelike, skylit space formerly occupied by Dakota Bar and Grill. Chef Eric Kleinman used to cook at Lupa, which accounts for the marked Italian accent in dishes like house-cured cod with bread salad and grilled tuna with sweet-and-sour chutney. But the selection of Spanish-inflected small plates like spicy warm potato salad and bacon-wrapped dates indicates a kitchen that speaks more than one culinary language. (1576 Third Avenue, near 88th Street; 212-426-3200.)

lamb, tandoori filet mignon, and Bengali fish paturi. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
After a harrowing ride through the critics' spanking machine, six-Michelin-star chef Alain Ducasse has emerged standing. All his Cartier pens have been dutifully stolen, the array of mysterious knives is gone, but the extravagantly Art Deco cocoon of a room feels more like a $160–prix fixe Michelin supernova now that the kitchen has pulled up its socks. Dishes that were very good to begin with have gotten even better—pea soup with crab cakes; silken woodcock, pheasant, and foie gras terrine; halibut with sea-urchin custard; glorious cheese; luscious rhubarb clafouti—and even the few disappointments don't sting so badly. • 155 W. 58th St. (212-265-7300). (E)

Cinema Restaurant
Try the steak "martini" (grilled angus sirloin in a vodka-vermouth cream sauce), or a chicken pot-pie at this casual motion-picture themed restaurant. • 45 E. 60th St. (212-750-7500). (M)

★ Felidia
In between writing cookbooks and taping segments of her TV show, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit: Sauces are lighter, pastas still wonderful, and entrees get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 tasting. • 243 E. 58th St. (212-758-1479). (E)

Gabriel's Bar & Restaurant
Just four blocks from Lincoln Center, this acclaimed Northern Italian favorite of theatergoers and neighborhood regulars is unintimidatingly comfortable and culinarily sophisticated at the same time. Hearty dishes include gnocchi in duck ragù, braised short ribs with a semolina custard, and wood-grilled tuna with fresh horseradish. The hot chocolate has a cult following. • 11 W. 60th St. (212-956-4600). (M–E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only new developments in this ultra-romantic Sutton Place townhouse. Co-owner–chef Wayne Nish has shed his obsession with Japan and found a new exuberance with a little more cream and butter. The tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into the tenderest Muscat-scented lobster on lobster polenta and the amazingly moist chicken in spice-mulled pear cider, before climaxing in wonderfully rustic lamb shoulder with fennel purée and an acid hit of preserved fennel. Don't forgo dessert. • 405 E. 58th St. (212-754-6272). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York
The latest restaurant Shelly Fireman has created in his own image inhabits the space that was originally an Automat. Only the assimilative Fireman would offer towering shellfish platters alongside newfangled chicken chow mein, barbecued ribs, and a burger crowned with seared foie gras and make it work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

★ The Bar @ Etats-Unis
The young staff here take their jobs so seriously that it's sometimes hard to distinguish between a paying customer and a waitress perched on a bar stool, making sure the Collioure is up to snuff. The bar shares an impressive cellar with Etats-Unis, its sister restaurant across the street, whence comes the daily menu of hearty French-American fare. For a lighter bite, you can't go wrong with farmhouse cheeses and charcuterie paired with one of the terrific by-the-glass selections. • 247 E. 81st St. (212-396-9928). (M)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Centolire
The theme of Pino Luongo's latest is Italian-American, a style that's enjoying a bit of a kitschy comeback. Everything on the menu is labeled either Old World (like timpano, à la *Big Night*) or New World (the more genteel mezze maniche with cauliflower confit). And anything with a little pot-shaped symbol next to it is slowly baked in terra-cotta, a technique that bridges both chronological and continental divides. • 1167 Madison Ave., near 86th St. (212-734-7711). (M–E)

★ Daniel
Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

Emo's
This spiffy spot hopes to give the neighborhood's plethora of sushi bars and Chinese takeouts some much-needed competition by introducing Upper East Siders to the kimchee-spiked pleasures of Korean cooking. Savory scallion pancakes called pajan come with calamari, scallops, and shrimp; tofu-stuffed dumplings are adeptly pan-fried. The menu features bibimbop and all sorts of seafood, but none of that participatory grill-your-own barbecue, which should ensure a smoke-free evening. • 1564 Second Ave., near 81st St. (212-628-8699). (M)

★ JoJo
Before there was Jean Georges, there was JoJo, the place where Jean-Georges Vongerichten stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. And now, after a million-dollar renovation, the once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack. But in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (torchon of foie gras with cranberry-kumquat compote, pan-roasted lobster with Armagnac jus), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV beach party vibe serves Caribbean and Mexican-American fare like jerked chicken, coconut shrimp, and fajitas—all in a dining room with real palm trees and reggae music. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

Photograph by Carina Sai

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Above 60th Street, West Side

★ Caffé La Grolla
The itty-bitty offshoot of Ristorante La Grolla performs three essential functions: It seats 28; it provides a more casual, late-night alternative to its popular parent; and it delivers. The menu's an appealing mix of La Grolla classics its regulars can't live without (veal scallopine, artichokes) and brand-new dishes like supernally moist roasted pork loin and Neapolitan-style pizzas. • 411A Amsterdam Ave., nr. 80th St. (212-579-9200). (I-M)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

River
The *faux*-tropical atmosphere provides a serene background for the familiar assortment of Vietnamese and Thai dishes. Standouts include chicken satay; pad Thai; spicy coconut chicken soup; and marinated beef with garlic, ginger, and plum sauce. • 345 Amsterdam Ave., nr. 76th St. (212-579-1888). (M)

★ Ruby Foo's
In what might be Auntie Mame's duplex, the black-bean sauce is vibrant and the wok steamed lobster is worth its weight in jade. And regardless of where you sit, you have to walk down the staircase at least once. Screaming "Live! Live! Live!" is optional. • 2182 Broadway, at 77th St. (212-724-6700). (M)

Sapphire Indian Cuisine
A couple of partners from TriBeCa's Salaam Bombay have brought regional Indian cuisine to Columbus Circle. The prix fixe lunch buffet is a bargain, and all the trendy territories (Goa, Gujarat) are well-represented. • 1845 Broadway, nr. 61st St. (212-245-4444). (M)

Brooklyn

★ Convivium
Communal farmhouse tables, candlelight, and rusted iron farm implements on the wall conspire to create an old-world ambience—that, and the Mediterranean menu, which changes often, and incorporates dishes from Italy, Spain, and Portugal. The whole grilled fish, the seafood couscous, and the pastas are highly recommended, so make every effort not to OD on the appetizers. • 68 Fifth Ave., nr. St. Marks Pl., Brooklyn (718-857-1833). (M)

Queens

★ Sripraphai
A superb Thai kitchen housed inside a nondescript storefront that looks as cheerful as an H&R Block office. But with all due respect to Mets fans, we can't think of a better reason to board the No. 7 train than feeding on crispy dried catifish in a piquant mango, red-onion, cilantro, and chili-pepper salad; fiery beef panang redolent of basil and lemon leaf; and mouthwateringly good minced pork with chilies, peanuts, and lemon juice. • 64-13 39th Ave., Woodside (718-899-9599). (I)

Edited by Ethan Brown

Performance

God Bless Iceland

Some may take to patriotic fight songs; others may find solace in introspective folk music. But there's something profoundly comforting about *Vespertine*, the amazing fourth album from **Björk** (pictured). With its music-box melodies and delicate expressions of love and commitment, *Vespertine* is one of the few records released before September 11 that make just as much sense in the aftermath. She's also one of the few artists whose devoted audience is unlikely to skip her New York shows: Expect Radio City Music Hall to be packed on October 4 and 5. (See "Concerts.")

Concerts

Björk
With Matmos. 10/4–10/5 at 8. • Radio City Music Hall, Sixth Ave. bet. 50th and 51st Sts. (212-307-7171); $55–$80.

Dar Williams; Ron Sexsmith
10/6 at 8. • Beacon Theater, Broadway and 74th St. (212-307-7171); $27.50–$40.

Eddie Palmieri
10/4 at 7:30. • Cooper Union's Great Hall, Third Ave. and 7th St. (212-279-4200); $30.

"The Loser Who Fell to Earth: A Tribute to David Bowie"
10/4–10/6 at 8. • Westbeth Theatre Center, 151 Bank St. (212-741-0391); $20.

311
10/7 at 8. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171); $28.

Tool
With Fantomas. 10/1 at 7:30. • Madison Square Garden, Seventh Ave. and 34th St. (212-307-7171); $45.

Small Stages

B.B. King Blues Club & Grill
10/1: Lee Roy Parnell. 10/2: Israel Vibration. 10/4: Toninho Horta. 10/5: Stuttering John and Friends. 10/6: The Smithereens. • 243 W. 42nd St. (212-997-4144).

Bottom Line
10/1: "A Gift of Music: A Gathering of Friends": A free concert to "jumpstart our spirit" after the tragedy of September 11. 10/3: Chip Taylor. 10/5: Dan Hicks and His Hot Licks. 10/6: David Johansen and the Harry Smiths. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
10/3: Five for Fighting; Jude. 10/6: Beulah. Goldfrapp show on 10/5 has been postponed. • 6 Delancey St. (212-533-2111).

New York metro
Find a bar or club: Search our listings of more than 500 great bars by type and location at www.newyorkmetro.com/bars.

Fez
Saturdays through 11/17: Margarita Pracatan. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
10/1–10/2: Modest Mouse; The Shins. 10/3: Ryan Adams and the Lax. 10/5–10/6: The Waterboys; Tom McRae. 10/8: The Donnas; The Eyeliners. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Sundays: Former clubland icon Larry Tee's "Club Badd." Tuesdays: DJ. Beverly Bond spins hip-hop and rare groove. Wednesdays: Nine-piece band Mo Guajiro plays salsa and Cuban *son* music. 10/3: John Brannen; Sisé. • 425 Lafayette St. (212-239-6200).

Knitting Factory
10/1: Russ Johnson, Kermit Driscoll, John O'Gallagher, Mark Ferber. 10/2: Reid Anderson. 10/3: Russell and Ethnomusicology. 10/4: Quasi; Greg Ribot. 10/5: Quasi. 10/6: Kelly Joe Phelps; Paul Curreri. 10/7: Adam Caine; Alexis Thomason. • 74 Leonard St. (212-219-3055); $.

Makor
10/4: Pierre Bensusan. 10/6: Soulfarm. 10/7: Cabaret Diosa. • 35 W. 67th St. (212-601-1000).

Maxwell's
10/1: Trans Am. 10/2: Robbie Fulks. 10/5: Neko Case and Her Boyfriends. 10/6: Neil Innes. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

Photograph by Inez Van Lamsweerde and Vinoodh Matadin.

Ground Rules

In clubland, promptness is *not* next to godliness; expect shows to start much later than promised.

$ = cash only.

Mercury Lounge
10/1: Owls; Aspera; Mike Kinsella. 10/4–10/5: Richard Buckner; Anders Parker. 10/6: The Ass Ponys; The Handsome Family. 10/7: K. • 217 E. Houston St. (212-260-4700).

S.O.B.'s
10/2: Mr. Complex. • 204 Varick St. (212-243-4940).

The Village Underground
10/1: Josh Joplin. 10/3: Robbie Fulks. 10/4: Donna the Buffalo. 10/5: CJ Chenier and the Red Hot Louisiana Band. 10/6: Hammell on Trial. • 130 W. 3rd St. (212-777-7745).

Clubs

Baktun
After a nearly yearlong wait, this small meatpacking-district nightspot finally has its cabaret license. And just in time, as the city has been left with only a handful of superclubs and a smattering of uninteresting bars because of Giuliani's quality-of-life crackdowns. The first Friday of every month: Rotating house-music D.J.'s spin at "Confusion." Third Friday: Eclectic dance music with D.J. Wayne Pate at "Soularium." Fourth Friday: Icelandic promoters Holmar and A. Gram's supercool "N'Ice." Saturdays: Drum 'n' bass at "Direct Drive." Tuesdays: House great Tony Humphries. Thursdays: Deep house with D.J. Jamyz Nylon. • 418 W. 14th St. (212-206-1590).

Centro-Fly
10/4: Roy Davis Jr. 10/6: D.J. Dan; Derrick Carter. • 45 W. 21st St. (212-627-7770).

The Roxy
Fridays: Yet another "New Roxy," but this time the club has taken seriously the city's desperate need for spots where you can actually dance to D.J.'s. Upstairs in the "Skybox," Foundation crew D.J.'s Kimyon and Rich Borque spin techno. On the main floor, superstar D.J.'s spin everything from progressive house to trance. Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s. • 515 W. 18th St. (212-627-0404); $.

Shine
This downtown spot is now host to excellent, enthusiastically received D.J.-oriented nights as well as up-and-coming rock and dance acts. Tuesdays: Brazilian music with Ze Luis. Thursdays: The gloriously great D.J. Ron Trent and special guests like Phil Asher and Norman Jay. Fridays: House, techno, and trance D.J.'s unite for "Touch." Saturdays: "The Show" with D.J. Big Ben. • 285 W. Broadway (212-941-0900).

Spa
The health-and-wellness theme (white walls, bathrooms designed to look like saunas) is thankfully mostly unobtrusive, and the crowd is thankfully not excessively chic. Spa promoter Steven Lewis maintains the kind of balance between office *zhlubs,* club kids, and A-listers he pulled off so nicely in the early days of the now-defunct Life. Wednesdays: Rock and roll spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Jazz

Birdland
Proof that jazz is alive and well in midtown, this classy boîte serves up some fine Southern cuisine along with its first-rate lineup. Sundays: Tito Puente Orchestra. Mondays: The Art Blakely Jazz Revue; Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Tuesdays: From 5:30 to 7:30 P.M., David Ostwald's Louis Armstrong Centennial Band; The Duke Ellington Orchestra. Fridays: Lew Andersen's All-American Big Band. 10/3: Avishai Cohen International Vamp Band. 10/4–10/6: Stanley Jordan. 10/7: Chico O'Farrill Afro-Cuban Jazz Big Band. • 315 W. 44th St. (212-581-3080).

Blue Note
With a great sound system and a decent view from every seat in the house, the "jazz capital of the world" often presents two top-flight artists in one evening. Sets at 9 and 11:30. 10/2–10/7: "To Bags With Love": Ray Brown's tribute to Milt Jackson. • 131 W. 3rd St. (212-475-8592).

Iridium
Formidable jazz comers and the occasional legend grace this now legendary jazz spot, now at a new location in midtown. Monday nights, the Les Paul Quartet holds office hours. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. 10/2–10/7: Stefon Harris and Jacky Terrason Quartet. • 1650 Broadway, at 51st St. (212-582-2121).

"Jazz at Noon"
Lunchtime jam sessions every Friday at Cafe St. Barts with some of jazz's hottest players. 10/5: Billy Taylor. • Cafe St. Barts, 109 E. 50th St. (212-888-2664).

"Jazz Insights: The Legacy of Charlie Parker"
Lecture and music series, Tuesdays from 7:45 to 9:30. 10/2: Kim Parker. • New School University, 66 W. 12th St. (212-229-5690).

"Jazz Salon"
Intimate jazz performances in a loft setting. Admission includes open wine, beer, and soft-drink bar. 10/8: Dave Stryker Trio. • 177 Prince St., top floor (800-730-6992); $40.

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
The Rose Center is open until 8:45 P.M. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45. Fridays in October: Vincius Cantuaria Quartet. • Museum of Natural History, Central Park West at 79th St. (212-769-5100).

Village Vanguard
Perhaps the world's greatest jazz club, and certainly the most steeped in history, this dark, smoky institution is revered by fans around the world. Study the photos of jazz icons, dig the curtains Miles Davis once played to, and sneak a glance inside the kitchen, an Algonquin Round Table for the bop age. Mondays, the Vanguard Jazz Orchestra swings on. Sets at 9:30 and 11:30, with a late 1 A.M. set Fri. and Sat. 10/2–10/7: Bill Frissell Trio. • 178 Seventh Ave. So. (212-255-4037).

Comedy

Boston Comedy Club
Animal House ambience and, most nights, comedy to match. Shows Tues.–Thurs. at 9:30; Fri.–Sat. at 8, 10, and midnight. • 82 W. 3rd St. (212-477-1000).

Carolines on Broadway
In Times Square just down the street from the *Letterman* show, Carolines hosts big names and talented up-and-comers in its wide, elegant, TV-studio-like basement. $12.50–$24.50, two-drink minimum. Mondays: "New Talent Night," hosted by Eddie Brill. • 1626 Broadway, bet. 49th and 50th Sts. (212-757-4100).

Comedy Cellar
A physical throwback to sixties Village coffeehouses, this is the late-night subterranean haunt of many of the city's top comics. Shows Fri. at 9 and 11; Sat. at 9, 10:45, and 12:30 A.M.; and Sun.–Thurs. at 9.

Tribute

Staged Oddity

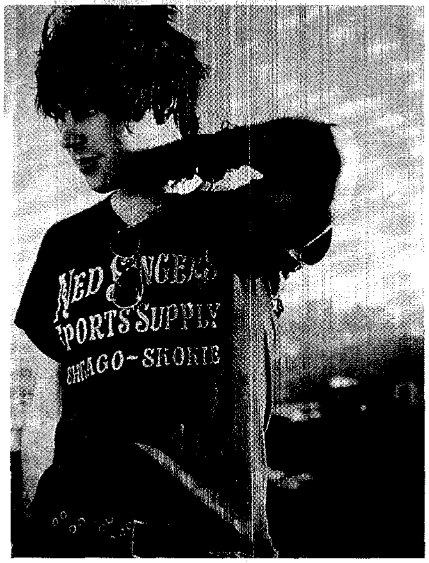
For the **Kustard Kings** (pictured), a group of New York musicians and singers who construct elaborate tribute concerts to pop-music icons ranging from Roxy Music to Paul Williams, wading through the songbooks of their idols is always full of tough calls and bitter arguments. But their upcoming paean to David Bowie, which runs at the Westbeth Theatre Center from October 4 through 6, has been a particularly herculean challenge. "A lot of Bowie's songs are really apocalyptic," says front man Joe McGinty, "and there's not much in the way of flag-waving, either." Bowie, too, has the sort of catalogue that just about everyone feels passionate about. "The singers have strong opinions about what they want to do," McGinty says, "and of course we all have our favorite Bowie era." McGinty reached a seemingly reasonable agreement with his crew—"we're gonna cover just about everything until *Let's Dance*"—and artists like the falsetto-voiced ex-Shudder to Think vocalist Craig Wedren and John Cameron "Hedwig" Mitchell have been drafted for "Heroes" and "Kooks," respectively. For McGinty, who typically leans toward Bowie's esoteric side, getting his way wasn't difficult. "I like the early 'David Jones' stuff, which is very mod and show tune-y, sort of the essence of Carnaby Street," he says. "But it's not cool or alternative enough for most people." (See "Concerts.") E.B.

Photograph by Carol Rosegg.

Performance

Golden Boy

Though he's lumped in with alt-country stars like Lucinda Williams, the craggy-voiced, perpetually heartbroken **Ryan Adams** has more in common with downcast New York rockers like the Heartbreakers. But that doesn't mean that Adams's sound resembles punk's three-chord simplicity; his recently released second album, *Gold,* taps into the spirit of some of the most uplifting moments in pop, from Lou Reed's soul-inspired seventies work to Bob Dylan's wild *Blonde on Blonde* blues. Adams plays Irving Plaza on October 3. (See "Small Stages.")



0/2–10/7: Colin Quinn; Nick DiPaolo; Godfrey; atrice O'Neil; Dave Attell. • 117 MacDougal St. (212-54-3480).

angerfield's
ounded by the respect-deprived comedian two ecades ago, this Vegas-style lounge is one of the city's ldest comedy establishments. Shows Fri. at 9 and 1:15; Sat. at 8, 10:30, and 12:30 A.M.; Sun.–Thurs., ontinuous from 8:45. Cover is $15 Fri. and Sat. ($20 or 10:30 Sat. show), $12.50 on weeknights; no minmum. 10/1–10/7: Billy Burr; Gregory Rogell; Nany Redman; Hood; Jerry Diner; John Rizzo. • 1118 irst Ave., bet. 61st and 62nd Sts. (212-593-1650).

otham
trendy comedy spot in the Flatiron district. Every ues. and Sun.: New Talent Showcase; Wednesdays vith Robert Klein. Sun.–Thurs. at 8:30 with a $10 over; Fri. and Sat. at 8:30 and 10:30 with a $15 cov-r. Two-drink minimum. 10/4: "Homo Comicus." 0/5–10/6: Greg Giraldo; Wali Collins; Billy Burr. 0/7: "Black Sunday" with Lewis Black. • 34 W. 22nd t. (212-367-9000).

ramercy Comedy Club
new comedy club in the Flatiron–Park Avenue outh district that promises a more upscale experince than other laugh joints. Shows: Wednesday–Saturday at 8 and 10. Week of 10/6: Tony Rock; Mike ing; Greg Rogell; Dean Edwards; Brad Trachman. • 5 E. 21st St. (212-254-5709).

cott Thompson in "The Lowest Show on arth"
ix-week engagement, beginning 9/25. • 45 Bleecker, 45 Bleecker St. (212-307-4100); $35–$45.

tand-up New York
obin Williams is known to drop by here unanounced to warm up for his *Letterman* appearances. hows Sun.–Thurs. at 7 and 9; Fri.–Sat. at 8, 10, and 2:15 A.M. $12 cover. • 236 W. 78th St. (212-595-0850).

abaret

lgonquin Hotel
he Oak Room hosts some formidable names in its cozy environs. (Early shows Tues.–Sat., late shows Fri. and Sat.) Through 10/6: Eric Comstock with Dena DeRose and Thos Shipley. • 59 W. 44th St. (212-840-6800).

Arci's Place
A Murray Hill–area Italian restaurant with an intimate cabaret space. 10/3–10/13: Donna McKechnie. • 450 Park Ave. So., at 30th St. (212-532-4370).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. $60. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

The Carnegie Club at Carnegie Bar and Books
Fridays at 8 and 10: Chris Byars and his eight-piece jazz band. Saturdays at 8 and 10: Sinatra impersonator Cary Hoffman. • 156 W. 56th St. (212-957-9676).

Don't Tell Mama
What better way to wind down after an evening of overwrought Broadway fare than some understated cabaret? Thursdays at 6: "Seth's Broadway Chatterbox." Fridays at 10:30: Gay and Lesbian Stand-Up Comedy Fest with Michael Conley and Co. Saturdays at 8:30 and 10:30: "Poole Variety Show" with Ron Poole. • 343 W. 46th St. (212-757-0788); $.

Feinstein's at the Regency
Michael Feinstein's cabaret space at the Regency Hotel shares the room with the restaurant 540 Park. Tues.–Sat., the cover charge is $60. Two shows on Fridays and Saturdays; the cover is $60 per show. Food-and-beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the 11:00 shows. Mondays in October: Peter Cincotti. 10/2–10/13: Susan Lucci. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

FireBird Café
The theater district's best post-show snuggery, right next door to an overwrought Russian restaurant—steer clear of the Cossack-dagger-toting doormen and you'll be fine. Sets Wed.–Thurs. at 9; Fri.–Sat. at 9 and 11. $30 cover; $15 minimum. Tuesdays in September: "FireBird Opera Series." Wednesdays in September: New York Chamber Opera presents: "The Joy of Sex . . . tets." • 365 W. 46th St. (212-586-0244).

Hideaway Cabaret and Supper Club
Formerly the Red Blazer, the Hideaway Cabaret and Supper Club now hosts cabaret's biggest names, like Lainie Kazan and Wesla Whitfield, in their Julie Wilson Room. 10/4–10/6: Wesla Whitfield. • 32 W. 37th St. (212-947-6428).

Judy's
This cozy and friendly piano bar features two performance spaces, a fine menu, and a weekly gig by Judy herself. 10/1–10/2: Marishka in "Chanteuse Post-Moderne." 10/3: Charles Major in "A Fella With an Umbrella." 10/4: John Scarfarello in "A Lovely Way to Spend an Evening." 10/5: Colm Reilly in "Tears of Joy." 10/6: Judy Kreston and David Lahm in "In the Center Ring-Songs of the Circus." 10/7: Steven Zumbo in "Let Me Entertain You." • 169 Eighth Ave., bet. 18th and 19th Sts. (212-929-5410).

hotograph by James Minchin.

Solutions to last week's puzzles

W	E	A	P	O	N	S	O	F	■	M	O	N	E	Y
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H	O	M	E	O	W	N	E	R	■	A	D	D	E	D
A	■	■	■	U	■	T	■	O	■	R	■	■	■	O
R	E	C	A	P	■	E	U	P	H	E	M	I	S	M
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cue

Classical & Dance

Edited by Alicia Zuckerman

Ground Rules

This section emphasizes classical concerts, recitals, and public outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. For rock concerts and club information, see "Nightlife."

Classical Music

New York Philharmonic
Kurt Masur leads Schnittke's *(K)ein Sommernachtstraum,* Tchaikovsky's Symphony No. 4, and the New York premiere of Khachaturian's Violin Concerto, featuring Silvia Marcovici. 10/1 at 8, and 10/2 at 7:30; André Previn takes over for Mozart's *Eine Kleine Nachtmusik,* Britten's Serenade for Tenor, Horn, and Strings, and Beethoven's String Quartet. 10/4–10/6 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$88.

Berlin Philharmonic Orchestra
Conductor Claudio Abbado's last season and Berlin's only New York concerts: Webern's *Six Pieces for Orchestra,* Beethoven's Symphony No. 3, and Mahler's Four Songs from *Des Knaben Wunderhorn,* featuring bass-baritone Thomas Quasthoff, 10/3 at 7; three works by Wagner and Brahms's Piano Concerto No. 1 featuring Maurizio Pollini, 10/5 at 8; and Mahler's Symphony No. 7, 10/6 at 8. Partial proceeds from 10/3 go to World Trade Center relief funds. • Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); $34–$177.

"Music of Peace"
The St. Francis Singers perform music by John Rutter, René Clausen, Jean-Philippe Rameau, and others. 10/4 at 1:15. • St. Francis of Assisi Church, 135 W. 35th St. (212-967-9157); free.

Azuoliukas Boys' Choir of Vilnius
Lithuanian choir makes its New York debut with works by Rachmaninoff, Rutter, Bernstein, Sondheim, others. Tenor Joseph Malovany, cantor of the Fifth Avenue Synagogue, is guest soloist. 10/6 at 8. • New York Ethical Culture Society, 2 W. 64th St. (212-982-1335); $30.

Maurizio Pollini, piano
Returns to Carnegie after last season's "Perspectives" series, in a recital including two Beethoven sonatas and Chopin's four Ballades. 10/7 at 3. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $22–$89.

St. Luke's Chamber Ensemble
Performs Tchaikovsky's Sextet for Strings, Taneyev's Quintet No. 1 for Strings, and Glinka's *Trio Pathetique for Piano, Clarinet, and Bassoon.* 10/7 at 2. • Brooklyn Museum of Art, Cantor Auditorium, 200 Eastern Parkway (212-549-6100); $25.

Moscow Chamber Orchestra
Joins members of the Yale Philharmonic, Symphony, and alumni chorus in a concert honoring the 300th birthdays of Yale University and the city of St. Petersburg. Program includes works by Mozart, Tchaikovsky, Rossini, Rachmaninoff, Chopin, and others. • Avery Fisher Hall, Lincoln Center (212-721-6500); $19–$57.

Opera

Amato Opera
Verdi's *Aida* runs weekends. 10/5–10/14; times vary. • Amato Opera, 319 Bowery (212-228-8200); $28 (10/6 gala $50).

Dicapo Opera
Fiora Contino leads new production of Puccini's *La Bohème.* 10/2–10/7 and 10/12–10/14. Call for details. • Dicapo Opera Theatre, 184 E. 76th St. (212-288-9438); $40.

La Gran Scena Opera
All-male drag company that's performed to raves for the past twenty years kisses New York good-bye with *Vera . . . Life of a Diva.* 10/5–10/6 at 8, 10/7 at 7. • Florence Gould Hall, the French Institute, 55 E. 59th St. (212-355-6160); $40–$100.

Metropolitan Opera
La Bohème opens 10/1. Last performance of Berg's *Wozzeck* is 10/6. Also up: Tchaikovsky's *Eugene Onegin* and Mozart's *Idomeneo* with Dawn Upshaw and Plácido Domingo. Call for details or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

New York City Opera
Verdi's *Macbeth* opens 10/6 with Lauren Flanigan. Wagner's *The Flying Dutchman,* Bellini's *The Capulets and the Montagues,* Mozart's *Magic Flute,* and Jonathan Miller's new production of *The Mikado* also run this week. Call for details or visit www.nycopera.com. • New York State Theater, Lincoln Center (212-307-4100); $25–$105.

Qi Shu Fang Peking Opera Company
Forty singers, dancers, musicians, and acrobats present fully staged excerpts from four operas, 10/5 at 8; *The Legend of White Snake,* 10/6 at 8. • Kaye Playhouse at Hunter College, 68th St. near Lexington Ave. (212-772-4448); $25–$45.

Dance

Dance Theater of Harlem
Season opens with four world premieres by Robert Garland, Laveen Naidu, Lowell Smith, and Augustus van Heerden; also, the "Apollo Show," of *South African Suite, Dougla,* and *Return.* 10/1–10/7. Call for details. • City Center, 131 W. 55th St. (212-581-1212); $35–$60.

O Vertigo
Contemporary dance company from Québec presents the U.S. premiere of Ginette Laurin's *Luna,* a multimedia tribute to the human body. 10/2–10/5 at 8, 10/6 at 2 and 8, 10/7 at 2. • The Joyce Theater, 175 Eighth Ave. (212-242-0800); $32.

Haman/Navas Project
Collaboration between Venezuelan-born choreographer-dancer José Navas and cellist Walter Haman has both artists up against deviations from their normal M.O.'s. 10/4–10/7 at 8:30. • St. Mark's Church, Danspace Project, Second Ave. and 10th St. (212-674-8194); $15.

Opening

Boy Soprano

Listen, possums: Way before Dame Edna came flaming onto the New York scene, Ira Siff introduced the city to "traumatic soprano" Mme. Vera Galupe-Borszkh, modeled very loosely Renata Scotto. "I was totally drag-o-phobic," says Siff, who plays Vera in a high-haired curly red wig, over-the-top makeup, and the odd tiara. "Drag shows were boring, it was all about: *How do I look? How do I look?*" Nevertheless, twenty years ago, inspired by Charles Ludlam's *Camille,* Siff's all-male opera company, **La Gran Scena,** made its debut. "We were supposed to do four late-night shows at the Orpheum Theater," remembers Siff. "It turned into twelve. We got a *Times* review of the first show, which horrified me—who *asked* them? But it was a good review! Now it's like I have to kill myself to get a goddamn *Times* review." Since then, audiences have been hysterical (someone really did fall out of his seat) and myriad reviewers have praised the company's musical artistry and solid grasp of opera as art form. And the very people La Gran Scena sends up have responded. Joan Sutherland, Leontyne Price, James Levine, and Beverly Sills (the inspiration for Sylvia Bills, the "homespun American culture hostess" who calls Luciano Pavarotti "Lu" and Leontyne Price "Teeny"), not to mention Scotto herself, are all fans. As for that *Times* review, the Gray Lady may get only one more chance: This week's performances of *Vera . . . Life of a Diva* at the French Institute's Florence Gould Hall are billed as the last in New York. Then again, there may be one more chapter in the tale, which follows Vera from her beginnings in Russia through her marriage to the last living castrato to her "unwanted comeback." Admits Siff, "Divas always do endless farewell concerts."

A.Z.

Photograph by Robert Milazzo

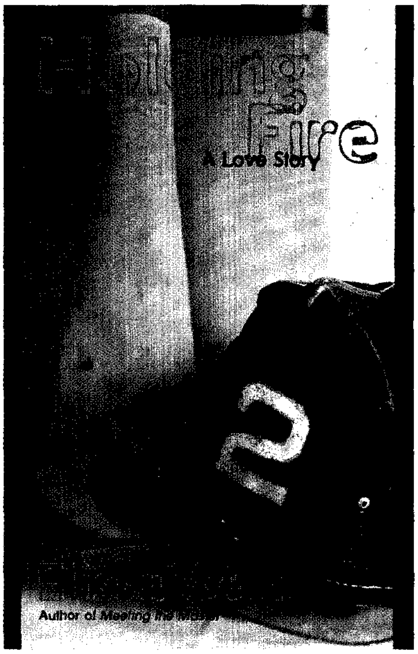
The Mix

Edited by Boris Kachka

In Print

The Bravest Generation

"Anyone reading this book would understand that Jonah would be right in the middle of something like this," says novelist **Elissa Wald**, "and that it would take something like this to take him out." Wald is referring not only to Jonah Malone, the stoic, Vietnam-haunted hero firefighter in *Holding Fire* (Context, $21.95), but also to one of his real-life influences, Captain Pat Brown. Brown—whose numerous death-defying rescues had made him a celebrity among firemen—was 40-odd floors up 2 World Trade Center when it collapsed on September 11. That was also the day Wald's novel (inspired by her earlier relationship with Brown and dedicated to the NYFD) hit stores. "I was completely devastated in the initial stages," Wald says. She knew many of the men, including the chaplain, Father Mychal Judge, personally. "My first thought was, *I've gotta talk to Father Judge about this*," she says. "And when I heard he was also killed, I was just sickened. A lot of the best men are gone." Since moving to New York fifteen years ago, Wald has been involved with three of its Bravest (she admits to a lifelong fascination, even though "people who put their lives at risk on a regular basis sometimes have priorities that outweigh domestic bliss"). But only after meeting Brown, her second firefighter boyfriend, did Wald begin the novel in earnest. "He had an extraordinary life," she says. "He was incredibly driven; his instincts were almost otherworldly. He had wonderful stories, and I knew this was uncharted territory, that these stories should not go untold. These are the last American heroes. What more inspiring subject can you write about?" Based on hundreds of interviews, Wald's novel has become a kind of memorial to the department. "It's a deep comfort to me to know that I have this tribute to firefighters in place," says Wald. "Everybody's realizing right now how heroic, how wonderful firemen are. I've always known." B.K.



Lectures and Panels

"Inside Japan With Donald Richie"
The novelist, essayist, critic, and Japan scholar talks about his life and studies among the Japanese, celebrating the publication of *The Donald Richie Reader: 50 Years of Writing on Japan*. • 10/2 at 6:30 P.M. Japan Society, 333 E. 47th St. (212-832-1155); $10.

A. R. Ammons Tribute
A memorial panel in honor of the award-winning poet, who died last February, includes such literati as John Ashbery, Robert Polito, and Richard Howard, with David Lehman moderating. • 10/2 at 7 P.M. The New School, 66 W. 12th St. (212-229-5488); free.

"Reconciliation Diplomacy"
A lecture sponsored by the World Policy Institute focuses on ways to right historical wrongs worldwide. • 10/4 at 6 P.M. The New School, 66 W. 12th St. (212-229-5353); $5.

"Marie Antoinette, Her Place in History"
Antonia Fraser, the author of the recent revisionist biography *Marie Antoinette: The Journey*, lectures on the beheaded queen. • 10/4 at 8:15 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Gotham History Festival Conference
The heart of the festival is a weekend series of discussions about New York's past, with topics ranging from the labor-cooperative housing movement to the history of the city's gay subculture. For the kickoff, documentarian Ric Burns narrates clips from the concluding portions of *New York*, which premiered this past weekend on PBS. Pete Hamill, Ben Katchor, and festival co-chair Kenneth Jackson are among the speakers. Contact the Gotham Center for New York History for details. • 10/5 through 10/7. B. Altman Building, Fifth Ave. at 34th St. (212-817-8474 or www.gothamcenter.org); free.

"Bel Canto: An Operatic Style"
In a special two-hour back-to-back lecture session honoring the bicentennial of Vincenzo Bellini's birth, a talk by Joseph Colaneri on the history of the bel canto style is followed by a discussion of Bellini's *Norma* (a new Met production) led by Bridget Paolucci. • 10/6, 10 A.M. to noon. The Kaplan Penthouse, tenth floor, Rose Building, 70 Lincoln Center Plaza, at 65th St. (212-769-7028); $20.

"The Impact of the Irish in the Bronx"
In conjunction with the Gotham History Festival, veteran journalist Bill Twomey, a history columnist for the *Bronx Times Reporter* and the author of several books on the Bronx, talks about the Irish influence and takes questions. • 10/6 at 2 P.M. Throgs Neck Branch Library, 3025 Cross Bronx Expwy. Extn., at Tremont Ave. (718-792-2612); free.

"Excellence and Ethics"
Renowned scholars Howard Gardner, William Damon, and Mihaly Csikszentmihalyi discuss the desirable balance among professionals between ambition and altruism. • 10/7 at 7:30 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

The Written Word

Joan Didion
The famed New Journalist reads from *Political Fictions*, her new collection of recent essays on politics, and signs copies. • 10/2 at 7 P.M. Barnes & Noble, 1972 Broadway, at 65th St. (212-595-6859); free.

Roy Blount Jr. and Calvin Trillin
The writers talk about *A Murder, a Mystery, and a Marriage*, a long-lost Mark Twain novella edited by Blount and illustrated in a new edition. • 10/2 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Hanif Kureishi
The author reads from his latest novel, *Gabriel's Gift*, and signs copies. • 10/2 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

"Intoxicating Poetry"
An evening of poets and cocktails has Jonathan Galassi and David Baker signing copies of their new collections (*Changeable Thunder* and *North Street*, respectively) and sampling cocktails named for the works. • 10/3 at 6 P.M. The Players Club, 16 Gramercy Park (212-475-6116); free, jacket and tie required, no jeans or sneakers.

Michael Moore
The rabid political commentator and author of *Stupid White Men* foams at the mouth and signs copies. • 10/3 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Jonathan Ames
The author, most recently, of *What's Not to Love: The Adventures of a Mildly Perverted Young Writer* is interviewed by Aleisha Brevard onstage at one of his favorite haunts. • 10/3 at 8:30 P.M. Fez, 380 Lafayette St. (212-533-2680); free.

"Payday at the Triangle"
Ruth Daigon reads from her poetry collection about the people affected by the Triangle Shirtwaist Factory fire of 1911. • 10/4 at 6:30 P.M. Lower East Side Tenement Museum, 97 Orchard St. (212-431-0233); free.

Jennifer Egan
The journalist-author reads from her new novel, *Look at Me*, and signs copies. • 10/4 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Richard Reeves
The presidential biographer talks about his revealing new book, *President Nixon: Alone in the White House*, and signs copies. • 10/4 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Honoring Dawn Powell
Anjelica Huston joins the Library of America to unveil a plaque celebrating Powell's work (recently anthologized by the library) at the site of her onetime Village home. • 10/5 at 11 A.M. Outside 9 E. 10th St.; free.

Harold Bloom
The cranky professor talks about getting kids hooked on classics with his new primer, *Stories and Poems for Extremely Intelligent Children of All Ages*, and signs copies. • 10/5 at 7:30 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Abraham Rodriguez & Dalton Conley
Rodriguez, an American Book Award winner, reads from his most recent novel, *The Buddha Book*, and NYU professor Dalton Conley reads from his Lower East Side memoir, *Honky*. • 10/7 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Special Events

Tours

"Actors, Actresses, and Encores"
A tour of the East Village covers the origins of punk rock and Janis Joplin but mainly hits on its role in the development of stars from Richard Dreyfuss and Walter Matthau to Elton John. • 10/6 at 1 P.M. Meet at the northeast corner of Broadway and E. 10th St. (732-270-5277); $10.

"Back to Bushwick"
One of many tours given in conjunction with the Gotham History Festival, this trip to one of Brooklyn's original towns (and, in more recent decades, one of its most blighted ghettos) explores whatever remains of the old neighborhood and subtle signs that it's coming back to life. • 10/7 at 11 A.M. Call 212-415-5400 for reservations and meeting place; $20.

The Sukkahs of the Lower East Side
Visit four beautiful and elaborate examples of these temporary outdoor structures that house observant Jews during the holiday of Succos. • 10/7, three tours starting between 11:45 A.M. and 1 P.M. The Educational Alliance, 197 E. Broadway (212-598-1200); $21.

"New York Discovered"
A special Columbus Day trip focuses on discoveries, innovations, and general "firsts" throughout the city's history with a Lower East Side–based tour stopping at sites associated with Washington, Lincoln, Edison, Dickens, Captain Kidd, and Boss Tweed. • 10/8 at 1 P.M. Meet at the corner of Broadway and Murray St. at City Hall Park (212-439-1090); $12.

Benefits

Craft Museum's Visionaries Benefit
Libby Pataki and Bill T. Jones are among the American Craft Museum's eight honorees awarded for their support of the arts, in a scaled-down version of the usual gala—a ceremony and reception with a portion of proceeds going to the 9/11 Neediest Cases fund. • 10/2 at 7 P.M. The Pierre Hotel, Fifth Ave. at 61st St. (212-965-3535, ext. 112); $500 and up.

"Shelter for Shelter"
A largely deductible self-guided tour of beautifully decorated TriBeCa and SoHo homes and lofts benefits the Lenox Hill Neighborhood House Homeless Women's Shelter and other homeless services. • 10/3, 11 A.M. to 4 P.M. (212-744-5022, ext. 1282); $100.

Happening

History Lessons

In a sense, the timing of the long-overdue **First Gotham History Festival** could not have been better. "Amidst the devastation, it's more important than ever to anchor ourselves in time," wrote the festival's founder, Mike Wallace (the Pulitzer Prize–winning author of *Gotham: A History of New York City to 1898*), announcing that his series of lectures, panels, screenings, exhibits, and tours would proceed as planned. So when you're through giving blood and expressing consumer confidence, head for the festival's first leg, a three-day conference October 5 through 7 at the B. Altman building consisting of more than 100 events: talks by Martin Scorsese, Ben Katchor, Pete Hamill; roundtables on black New York, Arab New York, gay New York; a panel on the history of the subway system (including the Third Avenue El, pictured); and a screening of the conclusion of Ric Burns's *New York* documentary. Events continue for another week, ensuring many options for inexpensive and relatively guilt-free entertainment. (See various "Mix" listings for details.)

NYU Law School Award Dinner
The Brennan Center for Justice holds its fifth annual award ceremony, honoring four people who have advanced just causes—including Warren Beatty and John McCain. Charles Schumer and both Clintons will attend. • 10/4, cocktails 6 P.M., dinner and awards 7 P.M. Cipriani 42nd Street, 110 E. 42nd St. (212-992-8646); $500 to $2,000.

ART Benefit for September 11th Fund
A silent auction, benefiting the United Way's new disaster-relief fund, corrals the work of dozens of visual artists in various media—photography, painting, sculpture, illustration, and mixed-media. • 10/4, 9 P.M. to midnight. View Bar, 232 Eighth Ave., at 22nd St. (212-222-0363); bids start at $100.

Exhibits

"American Originals: Treasures From the National Archives"
A traveling national exhibition of numerous historical documents is launched at the New York Public Library, whose own collection is mined for a complementary exhibition, "The Public's Treasures: Americana from the New York Public Library." • 10/5 through 1/5/02. The NYPL Humanities and Social Sciences Library, Fifth Ave. at 42nd St. (212-869-8089); free.

Events

"Gramercy Park Modern"
One hundred top dealers in modern furniture, lighting, and accessories hawk their wares for three days at a comprehensive fair featuring largely early- to mid-twentieth-century American and European design. • 10/5 and 10/6, 11 A.M. to 7 P.M., 10/7 until 5 P.M. Madison Square Garden, Seventh Ave. at 33rd St. (212-255-0020); $12.

Columbus Avenue Merchants Fair
Though honoring Columbus Day, the annual fair does double duty as a fund-raiser for three local firehouses along the fair route, all affected by the September 11 attack. Merchants also donate a portion of receipts to the UFA Widow's and Children's Fund, and tricolor lapel ribbons will be in abundance. • 10/8, noon to sunset. Columbus Ave. bet 67th and 82nd Sts. (212-721-5048); free.

Sports

Grete's Great Gallop Half-Marathon/The Norway Run 5K
We're guessing clogs would *not* be appropriate footwear for this one. The NYRRC is hosting two runs on the same course in honor of the Norwegian Festival. Both benefit the Royal Norwegian Consulate General and UNICEF and both begin at 70th St. and East Drive in Central Park. • Half-marathon: 10/7 at 9:30 A.M., 5K: 10/7 at 9:15 A.M., registration for both from 7 to 8:30 A.M. (212-860-4455 or www.nyrrc.org); Central Park, 70th St. and East Drive; preregistration $12 members, $17 nonmembers, day-of $15 members, $22 nonmembers.

Fred Lebow 5K
Take a walk on the wild side at this late-morning cross-country run through Van Cortlandt Park's wooded trails. Kids 14 and under can take a 1.5K run on the same course. • 10/7 at 11:30 A.M., youth run at 12:30 P.M. (212-860-4455 or www.nyrrc.org); Van Cortlandt Park, "The Flats," Broadway and 252nd St., Bronx; registration $3, kids 14 and under $2.

Game Week

HOME AWAY ▨

	Mon: 10/1	Tues: 10/2	Weds: 10/3	Thur: 10/4	Fri: 10/5	Sat: 10/6	Sun: 10/7
METS	PIT FOX 7:10 P.M.	PIT FOX 7:10 P.M.	PIT FOX 7:10 P.M.		MON FOX 7:10 P.M.	MON FOX 7:10 P.M.	MON FOX 1:10 P.M.
YANKEES	CWS MSG 7:05 P.M.	CWS MSG 7:05 P.M.	CWS MSG 7:05 P.M.	TB FOX 5 7:15 P.M.	TB UPN 9 7:15 P.M.	TB FOX 5 4:15 P.M.	TB MSG 1:15 P.M.
GIANTS							WAS FOX 1:00 P.M.
JETS	SF ABC 9:00 P.M.						BUF CBS 4:05 P.M.
RANGERS				CHA FSNY 7:30 P.M.	CLE FSNY 7:30 P.M.		BOS NBC 12:30 P.M.

Photograph courtesy of the Seymour B. Durst Old York Library of CUNY Graduate Center.

Kids

Edited by Susan Avery

Happening

Sleeping With the Fishes

Too often, daytime visitors to animal sanctuaries find the denizens frustratingly inert. A lion's yawn or the flicker of a tiger's tail is typically as much as anyone can expect. But if you and your kids are ready for real action, gather up the sleeping bags and spend the night at the **New York Aquarium.** Way past their bedtime, participants will go behind the scenes to watch late-night feedings as well as a close-up of the natural rompings in the deep (pictured). "The walruses at night are a riot," says coordinator Susan Ruocco. "They're just as excited as the kids are to have company. They follow the children around, smack the glass, and blow bubbles for them." Kids will also hear an in-depth talk about underwater predators and prey and follow the exhibit's continuum, from the cold-blooded creatures to the area Ruocco refers to as "Blubberville." After the meanderings, the group will come back to a crafts area to make clay marine sculptures, sand art, pillowcase paintings, and a commemorative button. Closer to the midnight hour, they'll change, watch a video, and, with any luck, fall asleep. Reveille at seven is followed by a bagel breakfast, followed by a live demo showing how the dolphins are trained. A 10 A.M. kick-out will allow enough time that day for parental recovery. (See "Children's Events.") S.A.

Children's Events

Brooklyn's Down Under
orget the in-house sleepover and all the mess ssociated—the New York Aquarium has it all igured out: Sleep in the Deep, a family sleepover adventure, has kids watching belugas at bedtime, spying on seals snoozing, and discovering if sharks ever sleep. Kids, plus one grown-up, upply their own sleeping gear; the Aquarium supplies the fun and food. For kids 8–12. Pre-registration equired. • 10/12 from 7 P.M. to 10 A.M., Boardwalk at W. 8th St., Brooklyn (718-265-3448); $130 for one child and one adult.

Meet the Virtuoso
The 92nd Street Y's School of Music present a series of one-hour concerts by first-class artists, who discuss and perform their works for audiences of all ges. Artists are Mark Peskanov, violin; Robert Cohen, cello; and Pavel Ostrovsky, piano. • 10/5 at 2 P.M.; 92nd Street Y Weill Art Gallery, 1395 Lexington Ave. (212-415-5500); free.

Am Curious George
Curious George is on the loose again. The Children's Museum of Manhattan has devoted the majority of he fourth floor to the artwork of H. A. and Margret Rey. Included in the exhibit are original paintings for he books, Margret's sock and needlepoint creations depicting the monkey's mug, and several designers' inerpretations of the famed yellow hat. Parent-child questions are posted throughout the exhibit so kids can delve a little deeper into the artwork. • 10/5–1/3/02; 212 W. 83rd St. (212-721-1234); $6.

Back at the Ranch
Head uptown for a Family Harvest Hoedown. Kids nd their families can pony up to square and circle dancing with a live band and caller, tap and clogging performances, craft-making, and games and prizes. • 10/7 from 2 to 5 P.M. at the 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $50/family.

Fowl. Whether Friends?
It's always a foul day for Martha, the star of the new kids' show of the same name. Living alone by the sea, this lady just wants to spend time by herself. One day, a talkative goose lands on her stoop and the relationship changes Martha forever. • Weekends 10/5–10/14; New Victory Theater, 209 W. 42nd St. (212-239-6200); $10–$30.

Creating Culture Vultures
The Nassau County Museum of Art's Family Arts Festival offers youngsters a chamber-music concert, a professional drum circle, dance performances, live jazz, storytelling, and an appearance by Lyle, Lyle, Crocodile. There will also be a 60-foot mural constructed on-site by kids about the city and the World Trade Center attack. • 10/7 from 11 A.M. to 5 P.M.; 1 Museum Dr., just off Northern Blvd., Roslyn Harbor (516-484-9337 or www.nassaumuseum.com); $5 adults, $4 seniors, $3 kids 12 and younger.

Mali Family Day
Storytelling in Mali, Africa, is both ceremonial and communal. Join the folks at the Museum for African Art as a *fina*, or storyteller, spins tales alongside two musicians to celebrate this oral tradition. • 10/6 at 3 P.M.; 593 Broadway, bet. Houston and Prince Sts. (212-966-1313); $5 adults, $2.50 seniors, students, and kids.

Pride Over Prejudice
Go face-to-face with discrimination at the latest exhibit at the Brooklyn Children's Museum. This thought-provoking multimedia production shows how to identify and combat discrimination in positive ways and provides tools for appreciating diversity. Twelve components presents kids with various situations—e.g., the Peace Dinner shows the problem with name-calling; Name that Stereotype is a game that dispels such sweeping generalities. • Through 1/6/02; 145 Brooklyn Ave. (718-735-4400); $4.

Pioneering in New Jersey
The Trailblazers series at the Morris Museum highlights the wonders of nature. Through live reptiles, exhibitions, and a portable planetarium, kids will explore the world and create meaningful projects associated with the topic of the day. For kids 6–9. Pre-registration required. • Saturdays through 11/17; 6 Normandy Heights Rd., Morristown (973-971-3706); $108 for eight weeks.

It's Ancient History
The Jewish Museum's children's exhibition "Camels and Caravans: Daily Life in Ancient Israel" offers kids a chance to see what life was like 2,000 years ago. The interactive exhibit combines reproductions with artifacts, enabling visitors to explore everyday objects used in the homes and the markets of ancient Israel. • Through 6/03 at the Jewish Museum, 1109 Fifth Avenue, at 92nd St. (212-423-3271).

Just for Parents
For older moms, Lois Nachamie, author of *So Glad We Waited: A Hand-Holding Guide for Over-35 Parents*, addresses issues, stresses, and the perspective of those starting a family later in life. Q&A follows. Pre-registration recommended. • Four Sundays: 10/7, 11/4, 12/2, and 1/6 from 10:30 A.M. to noon; 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $60.

Crazy Mazes
Join artist Willie Cole for a tour of "Everything and Anything," his installation of 50 turnstiles set in Wave Hill's gardens. Following that, kids can create their own maze-inspired artwork, with Willie's guidance. • 10/6–10/7 from 1 to 4 P.M.; West 249th St. and Independence Ave., the Bronx (718-549-3200 or www.wavehill.org); $4 adults, $2 seniors and students, free kids 5 and younger.

Timid Turtles
Why does a turtle hide in its shell? What does it eat? Learn all about our hardback friends, plus participate in a turtle race, visit a pond, create a craft, and have a snack. All in a day's fun at the Alley Pond Environmental Center. For ages 4–5. • 10/6 from 1 to 3 P.M.; 228-06 Northern Blvd., Douglaston (718-229-4000); $10.

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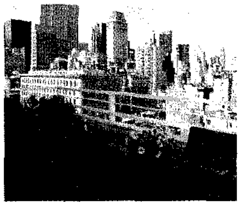
REAL ESTATE

Douglas Elliman

Park Avenue 5.5 Sun filled Rooms



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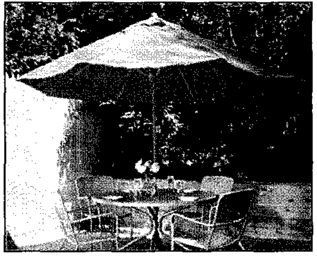

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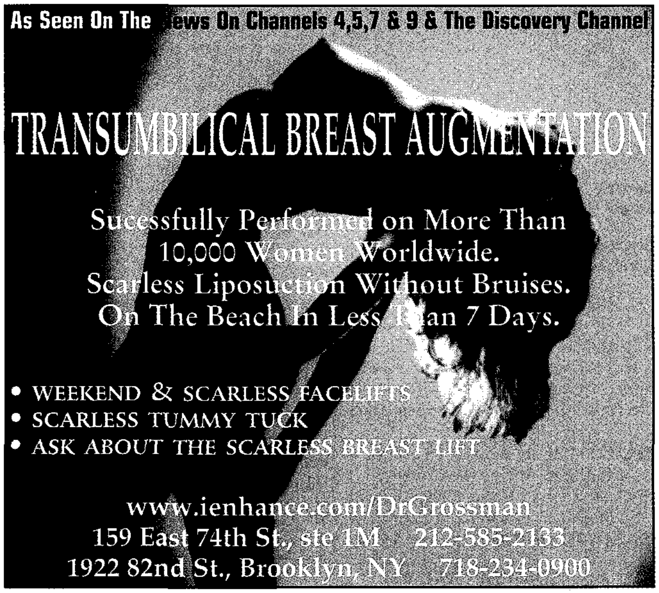
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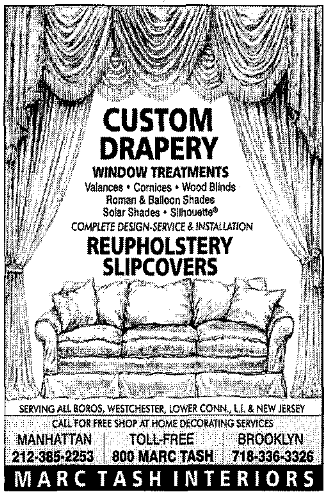

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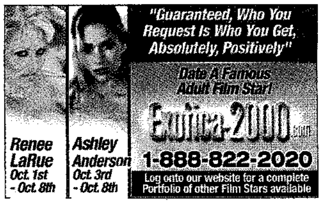
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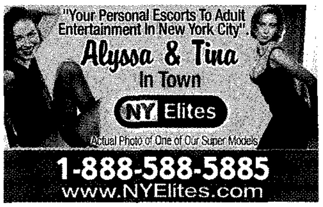
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Jet-Set Yachtsman—Luxurious lifestyle available with single, handsome, generous, middle-aged white male. Join me for yacht cruising, penthouse living and exotic travel. If you are a single, young, white, vivacious, bright female, please send photo and note. 8883 ✉

Nice Package—Successful, single, white, divorced businessman seeks a special lady for a loving relationship. Someone who is intelligent, honest and trim, preferably in her 40s. I am 5'10", 160 lbs. My friends tell me that I'm very attractive, sensual, stable, and of course available. I'm looking to share sunrises and sunsets. Current photo, please. 8887 ✉

Romantic, Fun-Loving Man—Seeking attractive, 25-33-year-old female in fit condition, to share the finer things in life. If you are seeking a man who can share the finer things in life with you and travel to great locations, then read on. I am a 40-year-old male of Italian heritage and natural New Yorker. I am described as a fun-loving, romantic man who is kind, sensitive and good-looking, in good condition. I am a successful investment banker who enjoys sailing, snow skiing, scuba diving, reading, writing, cooking and friends. I am divorced with children (they live with their mother). If you are a kind, sensitive, attractive, educated professional who is seeking a long-term relationship, then send photo (a must) and note. 8909✉

Curvy, Vivacious, Young 50s—High on life, seeks special guy, tall, business or professional, 57-65. 8872 ✉☎

Gay Italian Guy—39, corporate executive, all-around good guy, outgoing, very successful, great family and friends, masculine; loves NYC restaurants, travel, Southampton, sports. Seeking masculine, fit executive, 30s, looking for someone special. Letter/photo, please. 8885 ✉☎

CT Socialite—Seeks comparable gentleman (60-70) who appreciates a lady who is elegant and proper yet sexy and passionate. Note/photo a must! 8886 ✉

Tall, Divorced Male, 58—Seeking happy woman, 30-50, for a sincere relationship. Recent photo/note. 8904 ✉☎

Incredible Opportunity—For worldly, successful man. Share romance with me: 53, fabulous beauty and brains. 8898 ✉☎

Tall, Handsome, Romantic—Successful, generous, entertainment/investment professional, relocating to NYC, 6'1", athletic, slender, 43, seeks slender white/Asian female companion, 20-26, for CT getaways, theater, jazz clubs and SoHo shopping. Sincere replies only. Note/phone/photo, please. 8917 ✉☎

Male, 46—Sensitive, intelligent, emotionally in-touch, communicative, great sense of humor - seeks a woman with similar qualities. 8901 ✉☎

Irish-Born, 50s—Tall, slim, nice-looking artist, gallery owner, brown hair, hazel eyes, animal lover, looking for lady, 37-49, for long-term relationship. 8905 ✉☎

Unforgettable—That's how you can describe this kindhearted, 40-year-old gentleman. I am 5'8", 180 lbs and extremely youthful. Seek that special woman, 27-32. If you think you're special, and want to be treated that way, please reply. *Nonsmoker whose interests include* travel, Broadway, movies, dancing, working out and, of course, romance! Send photo/note. 8880 ✉

Pretty, Personable, Foxy Redhead—5'4", 40-something, divorced, Jewish, Ivy League professional of good character and diversified interests, seeks gentleman, 40s-60s, for friendship and love. 8890 ✉

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7
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1:00 pm
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3:00 pm
Ping-pong & Pool
9:00 pm
g Class
m
13
Blue Man Group
8:00 pm
Bowling & Bars
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
Card Workshop
m
Night
m
20
Ski Trip Weekend
6:30 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
8:00 pm
ouvelle Justine
pm
or Beach Volleyball
pm
27
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Many of our readers have had interesting experiences through Strictly Personals and we love to hear them all - amusing, amazing, romantic or touching. Since we enjoy sharing them, we plan to print some in a very special issue coming this fall. Let us know what happened to you. If your tale is selected for printing, we'll treat you (and someone you care for) to a lovely dinner.

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or e-mail it to strictlypersonals@primediamags.com

Widow (Jewish, Not Religious)—American, sophisticated, affluent, educated, seeking widower, 70 plus, with same qualities, to enjoy life. 8903 ✉

Blond, Attractive, Vibrant—European female, no children, looking for professional gentleman, 42-up. No drugs. No smokers. Phone/photo, please. 8889✉

STRICTLY PERSONALS PARTY

WE CAN ALL HAVE HOPE

Our hearts are heavy and we are not sure what to do now. This is certainly a tragedy beyond comprehension. But we will move forward and do whatever is necessary to help those in need and to show the world and each other that we are united in our grief and united in our resolve to make New York thrive again. **We will have our Strictly Personals Party on Oct.16th at the China Club**. We will laugh, cry, eat and dance and do our best to celebrate each other and help the greater cause too. Strictly Personals will make a donation to Governor Pataki's New York State World Trade Center Relief Fund.

Tickets are $30 at the door and $20 in advance.
Send check to New York Magazine, 249 W 17th St, NY NY 10011
We will send you your ticket(s) and a list will be at the door.

The China Club is located at 268 W 47th. St between 7 & 8th.
Party with us from 6-10pm.
The staff at *New York* Magazine really looks forward to seeing you there!

For more information...
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email us at strictlypersonals@primediamags.com

Handsome, 6', 185 lbs, Gym-Toned—Well-educated, funny, creative, professional, nice guy - seeks pretty, affectionate woman with good figure, to share conversation, communication, friendship, love and life's enjoyments. Recent photo, please. 8913 ✉

Queens Man Seeks Queens Woman—Sincere, attractive, successful, single white male, 53, wants to share his enthusiasm for life and richness of heart with a caring single female, 30s-early 40s. Photo, please. 8895 ✉☎

Young And Successful—36, 6'1", athletic, handsome, Catholic, looking to have a relationship with someone who likes variety in their life - fine food, theater, movies, city and travel. Seeking a woman who is beautiful, size 8 or less, athletic, outgoing, with a passionate personality, in her 20s. Photo. 8911 ✉☎

Undercover And Exploring—Playful, attractive, cultured professional woman in search of same. Must be feminine, fun, communicative. Be 48-58. Send note/photo. 8892 ✉

Not 24-7—Weekend warrior wanted by Jewish gal, 65, nice package. 8878 ✉ ☎

Tall, Attractive, Blue-Eyed Blond—Female seeking tall, attractive male, non-smoker, between 40 and 52, for long-term relationship. Phone and photo. 8902✉

Terminally Pretty Lady—Blond hair, green eyes, great smile, great body, very fit and athletic, a real head turner. Financially independent business owner, 41, but looks years younger (really!). Intelligent, creative, passionate, sexy, fun-loving, witty, confident, warm, genuine, down-to-earth and happy. Enjoys tennis, skiing, working out, riding, gardening, fishing, cooking, entertaining, the arts, the beach, movies, reading, fine dining and more. Seeks a NY, NJ, CT gentleman, 38-55, who is handsome, intelligent, honest, charismatic, fit, positive, family-oriented, passionate about life and love, highly successful and ready to share an upscale lifestyle and live happily ever after! Note/photo/phone, please. 8891 ✉

Really Nice Guy—6', 45, high energy, Ivy, Wall Street, quick to smile, world traveler, athletic, great food and wine, music, the beach... Seeks intelligent, attractive, very fit woman to 38, for marriage/family. Note/photo/phone. nyhealthyguy@aol.com 8914 ✉☎

Very Bright, Handsome, Good Man—Psychoanalyst, composer; interests from serious to silly. Looking to meet a very bright, very pretty, wise and good woman, early to mid 50s, northern NJ. Object: eyes for each other, but also the world. Photo, please. 8893 ✉

Kabbalah—40-year-old man, warm, very handsome, fit, stylish, charismatic, confident but not cocky, diverse interests, highly intelligent, strong and sensitive. Will know how to make you laugh and smile. Jewish but prefers Kabbalah over religion. MD/writer/spa developer, very successful. Seeks very attractive, intelligent, warm, stylish, self-confident woman for lifelong relationship based on intimacy, friendship, passion, adventure and sharing. Photo and note. 8870 ✉☎

Sweet And Charming Philippina—42 (people say I look 25), 5'2", 110 lbs, with long straight hair, fair complexion, petite, seeks tall, blond, white, handsome gentleman, financially and emotionally stable, for a possible relationship. 8875 ✉☎

SEND

A WRITTEN RESPONSE

Here's How:

STRICTLY PERSONALS
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Ravishing Writer—Pretty, slim, cultured lady, both serious and fun - loves Mozart, travel and the arts. Seeks warm, bright professional man, 48-63, for friendship and romance. Note/photo. 8876 ✉☎

Keep Your New Year's Resolution—To contact me now if you want to spend the next 15-20 years realizing your fantasies... 2-3 residences, enjoy travel, the arts, perhaps some golf, skiing and sailing. If you're sophisticated, 65-75, in good health, great spirits, and as financially secure as I am, we could have fun! I'm a widow, 60s, look terrific, with a great body, 5'5", 120 lbs and can guarantee you won't be disappointed. Only upscale guys need to reply with photo and facts. 8900✉

Attractive, Slim Chinese—Seeks 35-45, extremely successful, honest, handsome, romantic, marriage-minded gentleman, 5'10" plus. Photo a must. 8888 ✉

Respectable Jeune Femme—Cultivee, raffinee, parlant Anglais, Russe, Francais, cherche homme serieux pour partager la vie avec amour et respect. 8899 ✉

Successful Professional—38, 5'7", of European descent, sincere, passionate, fun-loving, with family values, desires relationship with a woman of substance. 8907 ✉

Attractive, Blond, Jewish Widow—Caring, energetic, Russian-born, varied interests - likes NYC, dinner, theater, museums, etc. Speaks English, French, Russian. Seeks Jewish man, 60 plus, intellectual, easygoing, sense of humor, with similar interests. Please send recent photo/note/phone. 8894 ✉

Ivy-Educated Dream Woman—5'6", 116 lbs, 40, from CT, beautiful, sophisticated blond, voluptuous, intellectual, successful businesswoman - kind, witty, athletic, creative, healthy, Christian, who loves playing sports, fashion, dining, travel, friends and fun, with happy outlook - seeks same in man from NY or CT. Must be tall, athletic, 40-50, handsome, energetic, trustworthy, healthy, intelligent, very successful, fun, devoted, and interested in the very best of everything, especially a great relationship. Photo with reply. 8873 ✉☎

Pretty Woman, Teacher—White, sincere, loyal, sense of humor - seeks a good man for the long run, 60 plus. Photo. 8869 ✉☎

Seeking Soul Mate—Male, 50, business owner, creative, good looking, in search of that compatible, loving soul. Desiring her to be attractive, honest, quick-witted and particular, ready for the real thing at long last, 33-49. Note/photo. 8908 ✉☎

Kind, Caring Cuddler, Male PhD—64, with style, sizzle, panache, seeks educated, tall, slim, leggy lady. Travel, arts, fun. Photo a must! 8881 ✉

Never-Married, Successful Male—37 (looks younger), 5'11", 195, Italian, attractive, very fit, ambitious and funny. High morals, with family values a must. Seeking down-to-earth, very fit, funny, positive female, 28-32. 8915 ✉☎

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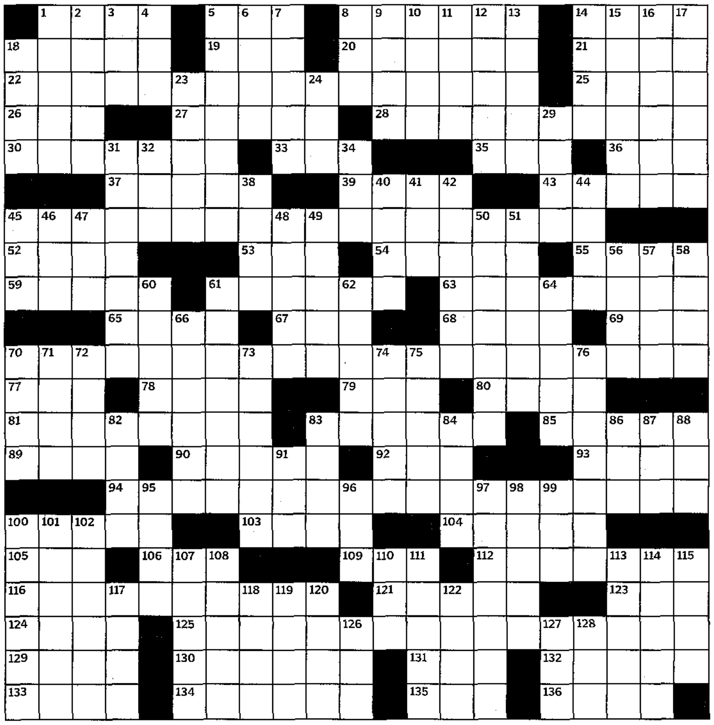
'Wordplay'

'Cue' Crossword by Maura B. Jacobson



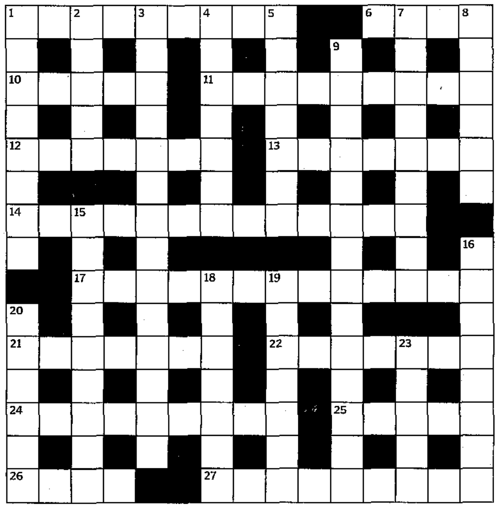
ACROSS

1 Chamber employee
5 Geisha's cummerbund
8 Shutterbug's item
14 Second son
18 Fry lightly
19 Male turkey
20 Cowardly
21 Land of 60-Down
22 MALAPROPISM: Schwarzenegger film
25 Historic periods
26 Part of MoMA
27 Summer TV showing
28 PUN: Rapidly receding hairline?
30 Allot cards wrongly
33 WW II combat area
35 U-turn from N.N.W.
36 Golf ball's perch
37 Nellie's "South Pacific" love
39 Day after Mar. 31
43 No mere talkers
45 ANAGRAM: Southern California
52 Not care ——
53 Defunct space station
54 "Taming of the Shrew" setting
55 Wrong way for Greeley
59 Hawaiian patio
61 "Breakfast at Tiffany's" author
63 Certain Montmartre paintings
65 —— uncertain terms
67 Tempest —— teapot
68 Future stallion
69 Pedicure target
70 PALINDROME: political party entertainment
77 Prosciutto
78 Slithery slayers
79 "—— the fields we go"
80 Tennis stadium near Shea
81 Add too much seasoning
83 Mariel's granddad
85 Some city dorms
89 Martinez of the Yankees
90 Hotelière Helmsley
92 Greek T
93 Alas!
94 REDUNDANCY: occurrence not foreseen
100 Moisten the roast
103 Lower Manhattan district
104 Plant parasite
105 Choose
106 Reel's go-with
109 Paver's goo
112 Contestant's spot on "Millionaire"
116 OXYMORON: keyboard instrument
121 Buffalo by another name
123 Neckline shape
124 —— Alto
125 SPOONERISM: lucky lawn finds
129 Poet's Ireland
130 Followed as a result
131 Shropshire boy
132 Quant's skirts
133 Unit of force
134 Sow again
135 Aliens, to Spielberg
136 Townshend of The Who

DOWN

1 New Zealand native
2 Parents' sisters
3 Call —— day
4 Bear's lair
5 Shakespearean Moor
6 South African settler
7 Permeate
8 Caesar's 205
9 Bedouin
10 Naomi's chosen name (Ruth 1:20)
11 Money is its root
12 Cracks a book
13 Henry VIII's second and fourth
14 Did a takeoff on
15 Scold
16 Blackboard accessory
17 Winos
18 Rip-off
23 Orient Express, e.g.
24 Exterminator's victim
29 The scarlet letter
31 Hopeless feeling
32 Ostrich's kin
34 Lummox
38 Columnist Bombeck
40 —— Le Pew (cartoon skunk)
41 Inlet
42 Bring on
44 City between Moscow and Kiev
45 Computer in "2001: A Space Odyssey"
46 Mother in "The Yearling"
47 Sunbather's goal
48 Fatty compound
49 Sardonic literary style
50 Coin-slot cafeteria
51 Guitarist Santana
56 Utah ski resort
57 Chimney secretion
58 Two of these make an African fly
60 Andean Indians
61 Not simple
62 Small drum
64 Needing scratching
66 Cash-register button
70 Pulled the trigger
71 Rikki-tikki-—— (Kipling mongoose)
72 Prayer finale
73 Impedes, at law
74 Matchmaker in "Fiddler on the Roof"
75 Await with fear
76 Payoffs for merit
82 Put to flight
83 Apiece
84 Capital of ancient Elam
86 Windy City, for short
87 Forenoon abbrs.
88 Meet the bet
91 Late-mode: prefix
95 Emperor after Claudius
96 Nursery-schooler
97 Gives support to
98 River of Provence
99 Peach discard
100 Conked
101 Place for hives
102 Khrushchev's predecessor
107 Negotiation proposal
108 Half a cookie name
110 Attorneys' org.
111 Biathlon gun
113 Happening
114 Penthouse
115 Della Reese's "Angel" role
117 Fourth little piggy's share
118 Actor Tamblyn
119 Partner of tried
120 "Waiting for the Robert ——," 1912 song
122 Shoo!
126 Like Simon's couple
127 Sound booster, familiarly
128 Compete

The 'Guardian' Crossword Set by Enigmatist



ACROSS

1 Extra turning in extensive river loop. (9)
6 Misdirect fighter, say (way off). (4)
10 Bribe greeting female ruler of Persia, maker of philosophies. (5)
11 Militant members attempt to secure church office. (9)
12 Fantastic task undertaken live on the radio. (7)
13 School's Secondary: one turned up in October . . . the Head's back. (7)
14 Common girl reclines on beach with low women (they arrive gradually). (5,3,5)
17 Preparing for Marine Biology paper, do I hear, or examining its ticking? (6-7)
21 Bed? Very shortly—I've drunk enough! . . . (7)
22 . . . 1.25 gallons and no end of spirit, we'll knock each other over in alley. (7)
24 Decorate with medal in 'orrendous circumstances. (9)
25 Setter coming in to pick up time. (5)
26 Long journey of adolescent rekindled. (4)
27 One line of work, stress a thing of the past. (9)

DOWN

1 Sleuth looking over corpse in first-floor mirror. (8)
2 Drink to the limits in this city. (2,3)
3,19,15,20 It's a job for big brave men thrashing it out with ace team (it's a nil-nil score!) (2,12,5,7,2,9,6)
4 Melodious gold-piped deity he's captivated. (7)
5 Spherical old coin seen in excavation from underneath. (7)
7 See one pour wine to accompany these? (9)
8,15 Mexican drink served up to the old solver in exercise. (6)
9 See 3.
16 Work up in spurs—soldiers may assist me. (3-5)
18 Wrecker did, breaking into airtight container. (7)
19 Something toothy exploding from the cart. (7)
20 See 3.
23 Feet swinging both ways? Here's speaker's confirmation! (5)

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Solutions to last week's puzzles appear on page 105.

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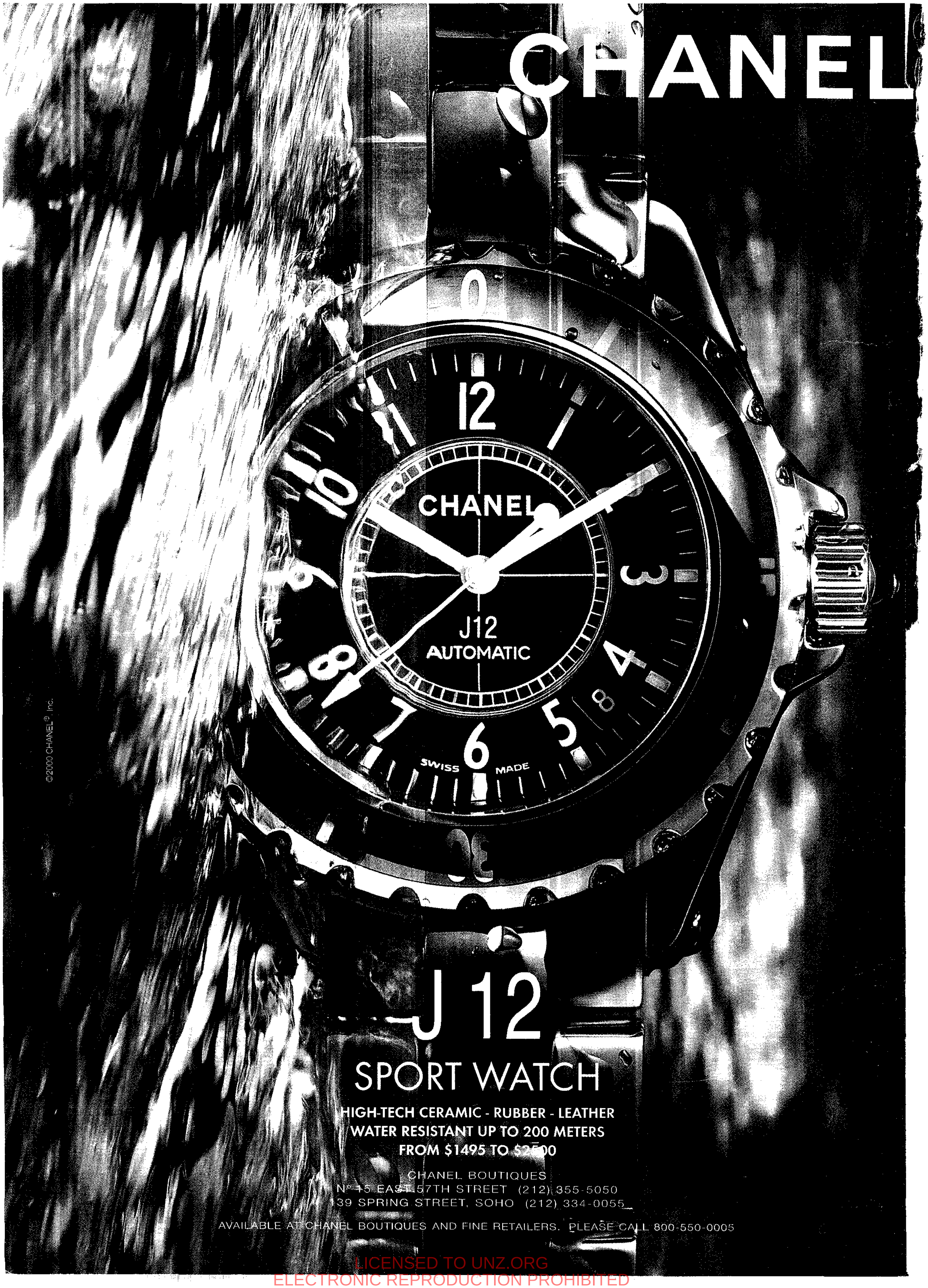
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